

TEN CENTS

VARIETY

VOL. XIX., NO. 9.

AUGUST 6, 1910.

PRICE TEN CENTS.





ANOTHER HARRY VON TILZER YEAR OF HITS



WHY WASTE TALK IN PRAISE OF OUR PRESENT SONGS? LAST YEAR WE GAVE YOU "CUBANOLA GLIDE," "SOFT PEDAL," "SOUTHERN ROSE," "OH, WHAT I KNOW ABOUT YOU," "YIDDISH HAE," "FUNNY FACE," "GIVE MY REGARDS TO MABEL" AND MANY OTHERS. OUR PRESENT SONGS ARE ALL SURE FIRE HITS, STARTING WITH

Words
JEAN C. HAVES

BERT WILLIAMS' TREMENDOUS HIT

Music
HARRY VON TILZER

"I'LL LEND YOU EVERYTHING I'VE GOT EXCEPT MY WIFE"

(AND I'LL MAKE YOU A PRESENT OF HER)

ONE OF OUR SURE FIRE NOVELTY HITS. DIFFERENT FROM ALL THE REST

Words
ANDREW B. STERLING

ALL ABOARD FOR THE BRAND NEW DISCOVERY IN LOVELAND

Music
HARRY VON TILZER

"UNDER THE YUM YUM TREE"

A GENUINE NOVELTY FOR ALL STYLES OF SINGERS. A COMING LYRIC SET TO A MELODY THAT WILL GET YOUR AUDIENCE GOING FROM THE START. BE SURE AND GET A COPY OF THIS SONG, AND TRY IT OUT, AS WE ARE SURE IT WILL BE A HIT

Words
JOE McKEON

WE GAVE YOU "THE CUBANOLA GLIDE" LAST SEASON, WELL

Music
RAYMOND WALKER

"THE HONEYMOON GLIDE"

WILL TAKE THE PLACE OF THAT SONG AND WILL MAKE AS BIG A HIT FOR YOU

Words
ANDREW B. STERLING

MAGGIE CLINE'S BIG HIT

Music
HARRY VON TILZER

"GALLAGHER"

THE BEST IRISH SONG WRITTEN IN YEARS. GEORGE WHITING SAYS SO—AND HE KNOWS

ANOTHER BIG HIT BY EARL TAYLOR, THE WRITER OF "MY SOUTHERN ROSE"

"MY DIXIE DREAM"

WE THINK THIS IS A BETTER SONG. SEND FOR A COPY AND SEE IF YOU DON'T AGREE WITH US

SOME HIT SONGS THAT ARE HITS

"Give My Regards To Mabel"

(MY WIFE'S AWAY, I'M FREE AGAIN)

"HURRAH FOR THE SUMMERTIME" | "KEEP YOUR FOOT ON THE SOFT PEDAL"

"MY SOUTHERN ROSE" | "FUNNY FACE"

OUR STAFF OF COMPETENT PIANISTS INCLUDES:

JOE HOLLENDER, RAY WALKER, AL DOYLE, ARTHUR BEHIM, HARRY PIANO. MAX WINSLOW always in attendance

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VAUDEVILLE SETTLEMENT TALK RENEWED, WITH SOME DETAIL

An Agreement Reported a Couple of Weeks Off. Negotiators Aim to Include the Whole Field.

The talk of a "settlement" of all the vaudeville confessions loomed up once more this week. The stories seemed based on the intention of Martin Beck to eradicate the Morris opposition from his Western field, and the activity of the Rhinock-Cox people, who have been hungering for a big consolidation.

Within the week, Martin Beck and William Morris have talked it over again, according to report, and went at the "settlement thing" in a more reasonable way than at any of the many previous times the attempt has been made. A partial general scheme has been laid out, according to the same story, and it is awaiting the return of Morris Meyerfeld, Jr., president of the Orpheum Circuit, for his advice and approval.

The plan is said to bring in the "small time" on a territorial restriction agreement. It will require the consent of several people before finally being put through.

Deeply rooted within his chest, Mr. Beck is reported to carry a resentment against the tactics of the B. F. Keith crowd, who manipulated over here against the Orpheum Circuit while Beck was on the other side.

Mr. Meyerfeld is due to sail from Cherbourg August 6 or 8, and a consummation of an amalgamation, if it can be had, may then go through. A feeling of friendliness around Broadway lately between vaudeville managers who have not professed love for one another in some years has added vigor to the story of a coming settlement. It is also said that the belated booking for next season in the

large agencies is partly accounted for in the expectation that something is going to drop, when salaries may go with it.

HAMMERSTEIN'S NEW FEATURE.

With Valeska Suratt and William Gould occupying the top line on the Hammerstein billing for two weeks, commencing Monday, the summer roof has its feature position for the season filled up, with "The Maid of Mystery" to replace the couple commencing Aug. 22, for two weeks longer. The vaudeville then shifts downstairs for the winter season.

"The Maid of Mystery" is a dancing act, a somewhat mild "Salome." It has proven a drawing attraction at Keith's, Philadelphia and Boston, during the two weeks' stay in each place.

The girl is heavily veiled at all times, attended by two oriental costumed fellows, carrying drawn swords. The scheme of exploiting the "Le Domino Rouge" is being repeated.

LAURA JEAN HOLDS OVER.

Next week at the American, New York, Laura Jean Libbey, the writer, will again appear. Her debut in vaudeville has been a successful one from the box office standpoint.

Following her first appearances Monday, Miss Libbey received a great deal of attention by the local press. One paper devoted nearly two columns. Some of the newspaper men accepted her seriously, and some did not.

Miss Libbey's salary is reported at \$1,000 weekly. She is considered cheap at the figure, with or without "an act." Jos. L. Rhinock is said to have been the indirect means of bringing Laura Jean to the Morris Circuit. William Morris saw her, caught the inspiration, and Laura landed.

MORRIS AGAINST POLI.

Last week the Morris office added Worcester, Mass., to its route sheet for the coming season. Dec. 1 in the Down East city the new Lincoln will commence a policy of vaudeville, with a capacity of 2,970, and an admission scale running to fifty cents. James Lynch, brother of Tom, the National League president, is behind the erection of the new theatre which he will manage. The site is the old Lincoln Hotel.

While that capacity is said to be large for the size of Worcester, the town is one of the best on the Poli Circuit. It was a seat of trouble at one time in the past between S. Z. Poli and B. F. Keith.

Mr. Lynch is reported to have remarked that with his large number of seats, he will be ready to engage a bill costing from \$2,000 to \$3,000 weekly.

SUCCESSFUL PARIS DEBUTS.

(Special Cable to VARIETY.)

Paris, Aug. 3.

Ketty Lord, the eccentric, and Sam MacVea, the pugilist, opened successfully last night at the Ambassadeurs. Lillian Herlein did extremely well Monday upon her first appearance at the Folies Marigny. Edith Moore, singer, made good at the Jardin de Paris.

PRICE-CUTTING COMMENCES.

San Francisco, August 3.

The Columbia, a "Syndicate" house, has started a war with the independents with a whoop. The first move has just been announced. Commencing Monday, a new scale of prices went into effect at the matinee. The entire lower floor is disposed of at a dollar. The first balcony seats are sold at 50 cents (one-third the former price), and the second balcony seats are on sale at 25 cents.

This rate, it is announced, is to be permanent, and all visiting attractions must play at the figures quoted. There was a big advance for Monday night's sale at the new scale, and the attendance was much larger than ordinarily.

"The Lottery Man" opens at the Savoy on August 21, and May Yohe is due for her first appearance at the Bismarck August 6.

MANY ACTS OPENING.

(Special cable to VARIETY.)

London, August 3.

With bank holiday, and the full complement in the halls, a rush of American acts came to the surface in London this week.

At the Palace, Nat Wills opened fairly Monday. He should improve.

Montgomery and Moore, Coliseum, are a big success.

Willy Pantzer and Company at the Hippodrome did very big. The Doherty Sisters, on the same bill, passed fairly, handicapped by an early position, too early for the act.

STILL CLAIMS GIBBONS.

(Special cable to VARIETY.)

London, August 3.

VARIETY, with the story of a deal between Walter Gibbons and William Morris, caused a great deal of comment when the paper reached here Monday. The story is not generally believed.

Alfred Butt and Walter De Frece reiterate that the Gibbons Circuit is tied to the Variety Theatres' Controlling Co. Mr. Gibbons declines to say anything, a policy of silence he has maintained for months.

Further information on the agreement entered into between Messrs. Gibbons and Morris has been meagre. No one at the Morris office will speak of the matter, though there isn't the least doubt that an agreement, as outlined in VARIETY two weeks ago, was made by the managers, and as stated then, its life may be dependent upon certain matters of finance being successfully accomplished.

NEW BOOKING FIRM.

Reed Albee, Harry F. Weber and Frank W. Evans entered into partnership early this week. Their headquarters are in the former offices of Mr. Albee, on the fifth floor of the Long Acre Building. Evans is well known in vaudeville, having been a partner of Louis Wesley, as well as "Hap" Ward at one time. The trio will book, manage and produce acts for vaudeville.

SHUBERTS OWE RENT.

Jake and Lee Shubert were served with papers last Friday which demanded the sum of \$1,400, overdue rent for the Lyric, New Orleans, for one month. Davis & Lehman are the plaintiffs.

The brothers were trying to eat lunch when the papers were handed them. It broke up the meal.

BIG "VAUDEVILLE SPECIAL."

The transfer of "Vaudeville's Biggest Act" from New York to Chicago commenced Wednesday, when the cast of "The Barnyard Romeo" with two special baggage cars and two sleepers left for the west.

The act opens with the new season at the American, Chicago, this Saturday night. The original cast traveled with the show, including Stella Mayhew, who will remain two weeks longer with it before commencing rehearsals for her starring season in "The Jolly Bachelors."

POLAIRE GOES AWAY.

Tuesday, Polaire, the French woman, sailed for her home, concluding her run at Hammerstein's Roof the preceding Saturday. On that evening a French admirer in town sent an immense floral offering of the French and American flags. It was passed across the footlights.

Polaire has gained a unique record since opening in New York. An immense draw for two weeks, the dancing-actress "flopped" overnight, never regaining her prestige. Several managers considered her as a feature for a week in out of town houses, but did not care for the salary, \$2,800, not being willing to back the "New York reputation" against that amount.

DANCERS OPEN IN 'FRISCO.

The tour of the Russian Dancers, from the Metropolitan Opera House, and under the direction of the Metropolitan Co., will open Jan. 23 at San Francisco. The aggregation, numbering about 100 in all (including the Metropolitan orchestra) will pass down the Pacific Coast into Mexico City, return to New Orleans, go over to Havana and come back to New York by the Atlantic Coast line.

Pavlowa and Mordkin, who created a sensation at the Metropolitan last season with their dancing, are to be the luminaries of the troupe.

FINAL SPLIT REPORTED.

San Francisco, Aug. 3.

A rumor that Kolb and Dill, the German comedians, would go to Seattle is wrong, as far as all information can be obtained. The split between the partners is permanent, according to a direct report. The scenery and properties owned by the couple have been divided, and each will strike out for himself.

IRISH ARTISTS' TOUR.

Percy French and Dr. Houston Collisson, two Irish entertainers of note on the other side, will make a concert tour of the United States next fall and winter under the management of J. C. Duff.

ELTINGE SUED FOR \$25,000.

A summons and complaint in a damage suit were served on Julian Eltinge this week. Rogers, Leonhardt & Curtis are the plaintiffs. \$25,000 is the amount of damages asked.

The action is the outcome of the abandonment by Mr. Eltinge of the road tour planned by his former managers over the Cort Circuit in the west. The show was to have opened last Sunday at the Cort, Chicago. Engaged for it were Middleton and Spellmeyer, Riccabonna's Horses, Almont and Dumont, and Kate Elinore and Sam Williams. Eltinge was to have furnished two acts, appearing himself in each half of the entertainment.

Mr. Eltinge's version of the cancellation does not differ greatly from the printed version in VARIETY last week, excepting the star has a couple of private reasons which, he says, justified him in taking the stand he did.

Vaudeville time has been offered, but not yet accepted by the impersonator. He is under contract to appear as an attraction in a production by Al. H. Woods, opening Nov. 15.

FAST DRAMATICS.

Within three hours after the arrest of Dr. Crippen and Ethel De Neve, on the Montrose, Gus Hill had completed a play on the murder tale. The piece will contain four acts, and is to be produced shortly.

SINGER REHEARSING THREE.

Chicago, Aug. 3.

Mort H. Singer is rehearsing three shows in town. They are "The Flirting Princess," with Harry Bulger at the head; "Miss Nobody From Starland," and "The Goddess of Liberty."

Jos. Howard will be starred in the last named piece. It is booked to the coast, and will be Howard's first visit to the far west.

At the La Salle Aug. 29, "The Sweetest Girl in Paris," Harry Askin's new production, will be presented, with Alex Carr and Trixie Friganza featured.

MARKS ON SUNDAY SHOWS.

"The Sunday Show as it is, may and will be," is the current subject of all discourses spread about by Ted D. Marks nowadays. Terence wants to give Sunday vaudeville concerts in New York next season. He says there is a house between 42nd and 59th streets to accommodate him.

To ensure his success, Mr. Marks wants permission through the United Booking Offices to engage any acts playing for it, but idle on that day. The chief opponent to this plan is William Hammerstein, who has a theatre in the same district.

Ted D. in calm even tones, hesitates not to remark that unless he is permitted to give Sunday shows without having his fill carted away on him, there will be no Sunday shows of any consequence around here when the cold weather arrives. Some people profess to know that Ted will "make good" on his threat, inasmuch as "Sunday Shows" have never proven themselves capable of opposing much agitation.

Last season Mr. Marks commenced concerts at the Broadway theatre, but gave them up shortly afterwards. It is reported that once upon a time when the Krauses secured the Olympic (formerly Pastor's), the United stated it could not use "United acts" for the Sunday performances. Then the story told the Krauses said that as they could not give a show on Sunday, the United houses in New York might as well close up on that day. Connected with one of the Krauses is "Big Tim" Sullivan. The Olympic gave its show the next Sunday, and has been continuing since.

"HAM TREE" IN AUSTRALIA?

It is reported that Klaw & Erlanger are trying to arrange a tour in Australia this season for McIntyre and Heath. The couple will take over two shows to the Antipodes, if the trip is booked. "The Ham Tree" will be one.

PANTAGES EXPECTS WINNIPEG.

Winnipeg, Aug. 3.

Alexa. Pantages is looking forward to play his shows at the Dominion, this city. Last season the Morris office booked the Dominion, also the Walker Opera House, both under the same management.

At present, besides those two, Sullivan-Considine books for the Bijou, and the Orpheum Circuit has announced it will have an Orpheum here.

The Opera House reopens Aug. 22, with Morris' first class bills.

If Pantages comes in here, he will be enabled to offer a route from Detroit to the Coast, without the loss of a week.

"THE UNKNOWN CHAMPION."

"The Unknown Champion or the Man in a Mask and How Does Morris Dig Them," will be the act head lining the bill at the American, Aug. 22.

If William Morris is asked, he will say that the unknown is a Yale graduate, ready to fight Jack Johnson, and is wearing a mask so the colored man can't find out who he is.

Anyhow, it listens like a good frame up. Messrs. Corbett and Berger are suspected, though neither will be behind the mask.

HUBER'S SOLD OUT.

The auctioneer took charge of the possessions of Huber's Museum Monday and disposed of the whole collection of curios between 10 and 1. A big crowd of Philadelphia, Boston and Western museum keepers was on hand, but the prices commanded were ridiculously low. The sale commenced on the top floor and went room by room to the street level. On the third floor some of the framed exhibits went for a song. Even 50 cents a frame was considered above the average and these prices were paid for postage stamp sheets by private collectors of whom quite a number were on hand.

George H. Huber himself bought in a few objects.

LIFE CARD FOR JAMES J.

At the Vaudeville Comedy Club Thursday night there was presented to James J. Morton, a life membership card. It was in gold, and the bill called for \$150.

The honorarium was given to Mr. Morton in recognition of his popularity.

Mr. Morton was the second president of the Comedy Club and did a great deal toward advancing it to the successful place now occupied.

BENEFIT REALIZES \$5,000.

Portland, Ore., Aug. 3.

The benefit given last week for Majorie Mahr, the chorus girl, at the Lyric, netted her \$5,000.

The beneficiary recently lost both legs in a railway accident.

WYNN LEAVES LEE.

Wynn and Lee are no longer partners, Ed. Wynn having accepted an engagement for Al. Aarons and Louis Werba's "Deacon Flood." Mr. Wynn (comedian), did not carry his partner, Lee, ("straight") into the piece.



JEAN BEDINI and ARTHUR ROY

Present a travesty on Mlle. Dazie's "L'AMOUR DE L'ARTIST."

"LE MOE DE DENTIST"

ARTHUR ROY as Mlle. Crazie

JEAN BEDINI as The Artist

Brighton Theatre at present

COMMISSIONER WAITING.

The commissioner of licenses is still awaiting an opinion as to the construction of the new Employment Agency's law from the office of the Corporation Counsel, as well as an opinion of the various contracts submitted to his office.

The subject was turned over to Assistant Corporation Counsel Well. That official went on a two weeks' vacation Saturday. No information was furnished whether he had turned his findings over to Corporation Counsel Watson.

One agent said this week: "The new order of things suits me perfectly. I send my agreement to the artist and he either signs it or our business relations end. Once signed all matters of dispute such as used to come up constantly are at an end. Certainly I am pleased by the new arrangement."

About thirty agents who received instructions from the United that they should convert themselves into "managers" or "representatives" after returning their agency licenses to the commissioner, were somewhat startled early in the week to receive a bill for \$50 from the United's attorney. A letter accompanied the expense account. It informed the "managers" that as the contract form supplied for the "managers" was copyrighted by the counsel, the form could not be used without his consent. The agents claim they became "managers" to accommodate the big agency in order that it might preserve the "two and a half split."

The United Booking Offices is reported keeping itself informed of all moves in the agency bill matter by the White Rats as well as in other lines. Although the United expects it is receiving "inside reports," of operations of the forces antagonistic to it, there seems to be no certainty upon that score. One story last week which brought laughs was to the effect that among the report of the proceedings at the meeting of the Rats Tuesday was what purported to be an almost verbatim speech, anarchistic in its language, made against the United by a member before the meeting assembled.

Officials of the United in their deeply enraged souls at once commenced inquiries to locate the filibuster and discovered he was playing at the moment at the Orpheum, San Francisco. Since then the big agency has not placed so much dependence upon its spies. There are said to be three of these who report regularly.

The story of a "frame up" against two or three big agents came up again during the week. It has been talked about several times since the agency bill passed. The agents mentioned as the ones the "frame up" is aimed for have smiled when questioned whether anyone could "slip them ten or twenty." One answered "Get me pinched for petty larceny right away. That's the kind of a reputation I want to die on."

MURPHY IS DEAD.

New Orleans, Aug. 3.

John Murphy, stage manager of the Orpheum, St. Paul, who was shot during an altercation at West End Park, died Saturday evening. He was 37 years of age.

ISMAN TAKES BOSTON.

Boston, Aug. 3.

It is pretty well stated here that the American, the William Morris music hall last season, will become a small time theatre for Felix Isman, commencing with next season. Stock is now playing there.

The Isman plans are said to include a bill of seven acts, with pictures, and a ten-cent admission to all parts of the theatre. The capacity of the American is 1,900 or more. It was formerly the Orpheum.

According to the story Morris does not intend to evacuate the town, and has another project here for a theatre the coming season. Whether it is the new house the Loew Circuit is expected to open, or another not yet guessed at, no one ventures to say.

BUYS "HONEYMOON TRAIL."

Chicago, Aug. 3.

Perry J. Kelley and Gerald Fitz Gerald have purchased from Mort Singer the road rights to "Honeymoon Trail" and on Aug. 25, will open a tour which will extend westward to the Coast.

Arline Boling, Clara Dalton, Rose Gildea, Louis Kelso, Fred Wyckoff, Carl George, Chas. Seagraves, Lew Lawson and James P. Houston will be in the acting company.

CHICAGO'S SIXTH MUSICAL SHOW.

Chicago, Aug. 3.

Next Sunday, at the Illinois, Joseph M. Gaites and the Witmarks will present Johnny Hyams and Lella McIntyre in "The Girl of My Dreams," for an indefinite engagement. This will make the sixth musical show Chicagoans have to choose from for entertainment; "The Midnight Sons," which opened the Lyric's season last Monday night; "Mme. Sherry," at the Colonial; "The Girl in the Kimono," at the Ziegfeld; "My Cinderella Girl," at the Whitney; and Richard Carle's new one, "Jumping Jupiter," at the Cort.

Frazee, Lederer and Woods, who are presenting "Mme. Sherry," will send a company on the road with Hamilton Coleman playing Ralph Herz's role and Amelia Stone in the part Lina Abarbanelle is enacting.

DISCLAIM SHUBERTS.

Chicago, Aug. 3.

Harry Frazee, part owner, and U. J. Herrmann, manager and part owner, have issued a statement that The Cort theatre is not a Shubert house, nor is it on what may be known as the "Cort Circuit" of Western theatres.

ENGLISHWOMAN IN MURDER CASE.

The "Mrs. Ginnett" who has been quoted in the American newspapers as identifying Dr. H. H. Crippen as he came into Quebec on the Montrose is the wife of Fred Ginnett, the English producer.

Mrs. Ginnett went to Quebec at the request of the Canadian police, returning to New York Tuesday morning.

ACTORS LOSING THEIR HOME.

Chicago, August 3.

The local colony of vaudeville actors and their traveling confreres have been thrown into a turmoil of excitement because of an edict which has gone forth that a certain hotel in Dearborn Street, where they have been wont to habitate and congregate, has decided that their room is better than their company. In short, the actors must go, in order that the cattle kings of the stock yards may come.

The hotel in question built up a country-wide reputation as the actors' paradise, but the deal whereby it recently changed managers has also changed the aspect of things in general around those diggings.

In the midst of the turmoil, Leonard Hicks looms large as the man who is apt to gather around him the hosts of thespians who heretofore have enjoyed his hospitality; for Leonard is going to have a hotel of his own within a half block of where he lately reigned, and from present indications, when he opens up, there will be lots of room for the farmers where vaudevillains previously held the fort.

"JUMPING JUPITER" INITIATED.

Chicago, Aug. 3.

To-morrow, Thursday, evening, Richard Carle will be seen, at the Cort, in the original presentation, under the management of Harry Frazee and Geo. Lederer, of "Jumping Jupiter," book and lyrics by Mr. Carle and Sydney Rosenfeld. Edna Wallace Hopper will be his leading woman. Lillian Shaw and Will Philbrick, from vaudeville, are featured. Ina Clare, another vaudevillian, will also be in the company which otherwise includes Joseph C. Miron, Pauline Perry, Frances Kennedy, Jessie Cardownle, Suzanne Willa, Burrell Barbaretta, and others.

AGREES TO PLAY FOR \$1,500.

Chicago, Aug. 3.

\$1,500 and much persuasion, but principally the former, induced Louise Dresser to rescind her resolution not to play in vaudeville a week this summer.

Miss Dresser will appear as the feature at the Majestic, Chicago, week of Aug. 22 for the sum mentioned, a figure set by her and drawn down for the singer by William L. Lykens, of the Casey Agency. The last time Miss Dresser played the house, some months ago, she received \$1,000.

MISS HOFFMANN'S FAREWELL.

They are announcing "farewells" in vaudeville now, giving it the dignity so long shared alone by the "legitimate." The latest announcer is Gertrude Hoffmann. The coming season will be the final one of Miss Hoffmann on the variety stage. She opens Sept. 5 at the Hippodrome, Cleveland.

Next season Gertrude expects to appear in a French play, secured while abroad.

SALARIES IN '94.

An old program of the Olympia, New York, back in 1894, was shown this week as an odd comment upon the increase in cost of present day vaudeville programs as against those times.

The Olympia in '94 was directed by Oscar Hammerstein. His son, William, did the booking. The former Olympia is now the New York Theatre.

The bill totaled up \$950 gross. Ten acts made up the program. They were Margurite Sylva, who headed the list at \$100; Adgie, \$250; Yorke and Adams, \$100; Irene Franklin, \$75; T. Nelson Downs, \$75; Belle Hathaway with her "monks," \$75; Romalo Brothers, \$100; Herr Von Palm, \$45; Cogie and Davis, \$75; Williamson and Stone, \$80.

Miss Sylva is at present in the operatic field. Miss Franklin is with "The Summer Widowers" at a high salary, and has received lately over \$1,000 weekly in the variety theatres of New York.

ALF WILTON MARRIED.

Alf Wilton, the vaudeville promoter, was recently married to Kathryn Dahl, formerly a musical comedy singer. The marriage was kept very secret, but Florence, the Smiler, who is Wilton's stenographer, smiled more than ever this week until people became suspicious and Alf confessed.

Mrs. Wilton played a part in the "Top O' the World" show about two years ago and is at present studying voice culture as a preparation for her return to the stage.

OBERMAYER COMES BACK.

The floating agent, B. Obermayer, returned to New York, Tuesday, after five months on the other side. Mr. Obermayer is known as a "foreign agent," but has seldom remained on either side of the ocean very long.

While in London, he discontinued the representation previously given by him for Somers & Warner over here.



AMY BUTLER

and Her Four Singing and Dancing Comedians MISS BUTLER will appear in London at one of the principal Music Halls at the conclusion of her engagement on the ORPHEUM TOUR for a period of one month. Sole direction PAT CASEY and WILLIAM L. LYKENS.

CAESAR RIVOLI

THE NAPOLEON OF THE "QUICK CHANGE ART"

ALTERNATE IN CHICAGO.

Chicago, Aug. 3.

For the first time since Hyde & Behman's Star and Garter theatre was built and became a spoke on the Eastern Burlesque Wheel, it will alternate this coming season, as the first Chicago house for the incoming Eastern attractions.

The shows will alternate between the Alhambra and the Star and Garter. Last season the latter received all first.

EXTRA ATTRACTION ONLY.

Frank Wiesberg, manager of the "Star and Garter Show" has agreed with Felix Adler that the monologist need not appear for his usual talk during the action of the piece this coming season.

Mr. Adler will be billed and carried as an extra attraction with the Eastern Wheel production.

IN THE FLYING CONTEST.

The Herring-Curtiss Bi-Plane, exhibited over the Orpheum Circuit as the property of Martin Beck's, is being overhauled at Mineola, Long Island. The machine has been entered for the aviation meet to be held there. It will go in the speed and distance contests.

Should Oscar Babcock, who will drive the flier, demonstrate the machine can go a distance, Mr. Beck will ship both to San Francisco, where a trial flight to Los Angeles will be attempted, with a fifty-hour limit set for the trip between the Coast cities.

OBJECT TO MELO.

Boston, Aug. 3.

The Chinese students at Harvard and "Tech," sent a protest to Mayor Fitzgerald today against the production of "The Great Trunk Mystery" at the Grand Opera House, Aug. 3. The students claim that the melodrama based upon the Elsie Siegel murder in New York's Chinatown will stir up feeling against the Chinese. The mayor referred the protest to the License Commissioner.

NEW "DUCK THE COON."

While Johnny Collins, of the Orpheum Circuit booking staff, was spending his vacation last week at Grand Rapids, he lingered long around Ramona Park. A concession there catching Johnny's fancy was called "Duck the Coon." On the branch of a prop tree sat a "coon." Beneath him was a pool, and on the side of the tree trunk a small disk marked "target."

Three balls allowed a customer. When one hits the target, the live "coon" drops in the tank below. If the colored fellow doesn't drop during the first three balls thrown, the operator of the concession will sell three more, upon proper application. A somewhat similar device is at Coney Island this summer, but does not admit of the big splash or excitement allowed by the tree scheme.

Mr. Collins, with Mank, one of the champion billiardists, thought so well of the amusement they have secured the Eastern rights for parks and fairs.

Savo, the "kid" juggler, has been booked for fifteen weeks over the Orpheum Circuit.

NEW HOUSE NEXT JUNE.

Chicago, Aug. 3.

The new theatre here, for which ground has been broken, and which is to be erected by the Columbia Amusement Co. of New York, will not open this season.

It is not thought the house can be completed before June, '11. The reason reported is two new stores, lately added to the plans for the combination theatre and office structure. The first date set for the opening of the new house was Jan. 1, next.

THESE SIGNS JOHNSON.

England will not see Jack Johnson until next April. The colored fighter canceled his passage last week. He was booked by the Tausig agency for an early departure, having closed the run of three weeks at Hammerstein's, Sunday.

M. M. Thiese is understood to have placed Johnson under contract, to appear in the houses of the western Burlesque Wheel this coming season, along with Thiese's shows.

BETTER SEE MR. ZIEGFELD.

San Francisco, Aug. 3.

At the American, the Mike J. Kelly Musical Comedy Stock Company is presenting its pieces under the title of "The Follies of 1910."

Flo Ziegfeld, Jr., sailed Tuesday for France, and will remain abroad about a month. In his absence Julian Mitchell will have charge of "The Follies."

LEDERER LEAVES THE COLONIAL.

Chicago, August 3.

George W. Lederer has resigned his position as manager of the Colonial, to devote his entire time to the several road attractions in which he is interested. He will go to New York in September to open an office, retaining his Klaw & Erlanger connection. On August 21 he will be succeeded at the house, where "Mme. Sherry" is on the final laps of her all-summer run, by James J. Brady, latterly general manager of Bert C. Whitney's theatrical interests, and previously, for many years, "story man" for the Ringling Bros. Circus. When Mr. Brady takes charge of the Colonial there will follow a complete change of house attaches. Geo. S. Wood, who has made an enviable record as pres agent of the house, will be among those who will go.

WISH WYNNE.

When the late George Leventritt last visited England for William Morris, Wish Wynne was at the height of a very successful run at the London Pavilion. She was immediately booked by Mr. Leventritt for the Morris circuit, but through bookings in England, the American date could not be fixed before next fall, when the singing comedienne will visit the States.

Miss Wynne has been so successful in London she spends most of her time at the Pavilion, playing there for weeks at a run during different periods of the year. Miss Wynne specializes in character work. Her pictures are on VARIETY's front page this week.

THINKING OF ENGLAND.

Sim Williams sent out a press story this week on the letter heads of the H. W. and Sim Williams' Enterprises. He did not sign it.

The tale reads that Williams' "Imperials" will open in Belfast (Ireland) next June, after the close of the regular burlesque season on this side.

From Belfast, the show will go to Dublin, leap up to Glasgow, fly back to Manchester, and follow on to Birmingham, Newcastle, Leeds or any other town Sim missed on his recent visit across the water.

Then Sim says, after doing that he guesses he will try London, having an option on a West End theatre. Get that "West End," which indicates that Mister Sim Williams is no plker, even in a press story.

A PRESS AGENT'S CARPET.

Lauretta Taylor, who will star in "The Girl in Waiting" under the management of Cohan & Harris, will have things done up in European royal fashion while playing this season. In connection with an automobile furnished by the managers, the actress will have a carpet laid at her feet at all times when she leaves the car. Health and exclusiveness are the press agents reasons given by the actress for the carpet idea.

GAITES' NEW SHOW.

Atlantic City, August 3.

Monday night, at the Apollo, Jos. M. Gaite produced for the first time his newest show, "The Girl of My Dreams," with John Hyams and Lella McIntyre in the leading roles. The book is by Wilbur Nesbit and Otto Hauerbach. The music is the work of Karl Hoschna.

The show is billed as "An Atmospheric Musical Show," but is more nearly a farce set to music, with a fair-sized chorus used to good advantage.

It proved the most pleasing piece seen here this season, well acted, well put on and with much pretty music. It looks like a real winner.

**HARRY M. MORSE AND CO.**

"UNCLE SETH AND THE HOODOO." A laughable one-act improbability by FRED J. BEAMAN. Showed the goods; made good; now wants the big time. Sole direction PAT CASBY-WILLIAM L. LYKENS.

FIGHT FILMS IN COURT.

Chicago, Aug. 3.

Last Saturday Aaron J. Jones and Geo. K. Spoor, who gave \$65,000 for the Illinois exhibition rights for the Johnson-Jeffries fight films, filed a mandamus suit in Superior Court to compel Mayor Busse and Chief of Police Steward to issue a permit for showing the pictures. In presenting their case Jones & Spoor's attorneys set forth that films of other prize fights had been shown in Chicago by police permission and in the belief that they would be given a permit, the firm had bought state rights which will be seriously impaired if the Johnson-Jeffries films are not allowed to be shown.

The fights referred to were between Battling Nelson and Joe Gans, when the negro won; John Arthur Johnson and Stanley Ketchel and John Arthur Johnson and Tommy Burns, with the negro both times a winner, and the Jeffries-Sharkey contest.

Detectives on Assistant Chief of Police Scheuttler's staff stopped the exhibition of the Ketchel-Johnson films in a picture show at San Souci Park Saturday afternoon and confiscated 4,000 feet of film.

The chief of police has ordered that the exhibition of prize fight films must not be permitted anywhere in the city.

London, July 27.

The Johnson-Jeffries fight pictures were offered to the Variety Theatres Controlling Co., Ltd., for \$1,500 weekly.

Next week at the Olympic Field, New York, the moving pictures of the Jeffries-Johnson fight will be shown in the open at night.

A happier lot of men than the exhibitors could hardly be located. They laugh loudly whenever the subject is broached, and say the complete "flop" of the pictures has been their only source of pleasure for about two years.

The exhibitors also say they would have gladly paid \$1,000 for a week's use of the film, but the managers of the views couldn't see them. Now the "fight pictures" have been forgotten by the public. During the week canvassers were out trying to sell them over night in small towns.

THE START IN PHILLY.

Philadelphia, Aug. 3.

The burlesque season will open in this city Aug. 15, with three and probably four houses, two in each wheel. The Gayety will not close but will continue with stock next week and open with the "Parisian Widows" that day. The Casino, the other Eastern wheel house, opens Aug. 15, with "The Behman Show."

The Trocadero will start the Empire Circuit season with the "Empire Burlesquers." It is not certain whether the Western wheel will have a second house here or not. The deal for the Standard was supposed to have fallen through, but Tom Miner was in town again this week, and may yet close a deal for the South Street house.

Charles Davis of the Casey Agency is saving green coupons for a sewing machine.

VARIETY

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ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

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Bob Manchester returned Monday from his summer stay in Ohio, wearing a fall suit and a business like air.

The new Juneau, Milwaukee, will open Sept. 1 under the management of Jos. Oppenheimer and Jos. B. Reichert.

Creighton Bros., lately playing the "small time" in a dancing "rube" act, have signed for Hill's "Midnight Maids."

Thomas Whalen, the license inspector, assigned to the theatrical district, left on a two weeks' vacation last Saturday.

Murray Livingston and Co. will present "The Man from Italy" in vaudeville after September, opening on the Poll time.

Charles Falk will revive "When You Were Sweet Sixteen" next season, singing it in Dockstader's minstrel show.

The Strand, Far Rockaway, Long Island, playing vaudeville for the summer, is now being booked by the United offices.

Wells Hawkes has joined Park Row once again, "Dreamland," Coney Island, having discontinued its publicity department.

Laddie Cliff has returned to this country after visiting his home in England. He opens in New York the early part of Sept.

The Grand Opera House, New York, passes into the possession of Cohan & Harris, Sept. 1, and "The Man Who Owns Broadway" will take the stage two days after.

Adelaide played three days of this week at the American, leaving Thursday for Chicago with "The Barnyard Romeo" company.

Chas. Burke, "The Inky Kids" and "The Silver Moon" start over the Pantages time Aug. 28. One act covers everything.

Lillian English is engaged for the lead in the new Jesse L. Lasky musical piece, to have its opening at Harrisburg (Pa.) Aug. 29.

The Newsboys' Fund benefit which takes place Aug. 15, given by "Tim" Sullivan, will be furnished with talent by the Pat Casey office.

Clara Ballerini, the aerial artiste, injured herself practising last Friday.

William L. Lykens is booking Oriska Werden's "girl act" for an early showing. It contains ten people, cost \$2,500 to produce, and Miss Werden will lead it, is Bill's account of the turn.

Jules Jordan will return to England in September, taking back a Hebrew comedian named Hawley, for his partner. This act will retain the old name of Jordan and Harvey.

"Love Under Difficulties" is the name of a new sketch by Lillian Mortimer that will open on the United time in September. Willard Francis has been engaged for the principal part.

Jos. Pile, formerly manager of Morris' Plaza, New York, has been appointed treasurer of the new Morris American at Omaha, which Cecil Collin will manage. The opening has been set for August 29.

Geo. Gottlieb, of the Orpheum staff, left for his vacation Tuesday, going to Atlantic City. During Mr. Gottlieb's absence, Johnny Collins will take on the bookings of the middle western houses George attends to.

The Hebrew comedians gathered around the Brighton theatre held a prayer meeting last Sunday night. They prayed that Dave Robinson, the manager, might some day charge two dollars admission—and get it.

Irving and Harry Cooper will appear as a "two-act" until Harry joins Oscar Hammerstein's comic opera company. Harry Tally, the tenor of the former Empire City Quartet, will likely go out with another singing four.

Gus Hill has purchased the theatrical rights to the characters known as "Mutt and Jeff," running for sometime in a local morning paper. Book, lyrics and music are being written for the piece which will probably go out this season.

An Alaskan chicken with fur instead of feathers is the present received by Harry Mock from Henry A. Krakauer, who is up in the cold country. The fur covered chick is now a member of the freak colony on Hammerstein's farm.

Rose Carlin (Mrs. Chas. Falk) who was rumored to have dropped dead is at Krug's Sanitarium, New York, convalescing. Report was that the Columbia Amusement Co. had raised a fund large enough to defray her medical expenses. No such fund has ever existed.

J. Aldrich Libbey is again with Charles K. Harris. It's a long time since Libbey has been connected with the publishing house. He will sing this season "My Sweetheart's Favorite Waltz is After the Ball." Libbey claims he was responsible for the fame of Harris' "After the Ball."

Charles E. Evans and Co. in their new sketch open on the Orpheum Circuit late this month; Toma Hanlon starts on the time at Grand Rapids, Aug. 22, and the Courtenay Sisters commence the Orpheum houses at Omaha in Sept. The three acts were placed through William L. Lykens of the Casey Agency.

Bedini and Arthur are burlesquing Dazie's "Artist" sketch at Brighton this week. They will repeat the performance along with the headliner at Rockaway next week, with Atlantic City after. Sunday night on Hammerstein's roof, Jean Bedini "tried out" "The Singing Dozen" in his act. The twelve were caught by him in a small time theatre. It's a non-descript crowd. Each believes himself a singer and actor. Jean thought it might make a good comedy turn.



THEATRICAL PHRASES
BY HENRY CLIVE
"STUDYING HIS PART"

and could not take the program place given her at the American this week.

Pauline will commence a return engagement over the Pantages time, opening in October. Sophie Tucker will make another trip, commencing Sept. 25.

Frank L. Gregory and his troupe of hoop-rollers have been booked to open at Shea's, Buffalo, December 19. The act has been on the other side for three years.

"Alfred the Great," opens Aug. 21 at Detroit on the Pantages circuit, booked for fourteen consecutive weeks. B. A. Myers placed the "monk" through Louis Pincus.

Nellie Revell returned to New York Monday, having enjoyed her vacation in the west. Miss Revell will resume her duties as publicity pusher for the Percy G. Williams circuit.

E. P. Churchill, manager of theatres in the West, accompanied by Mrs. Churchill, are due to arrive in Chicago Monday, after a motor trip from New York. They started late last week.

Loney Hascall has given up his occupation of "emergency act." Aug. 22 he starts the middle western time, and after a short period of eastern dates will start over the Orpheum Circuit.

Sam Blair, one of the best known of melodramatic agents, returned to New York this week. This is his first visit in two years. He proposes to go into the vaudeville producing business.

"The Slums of Paris" will play the Proctor house, Mt. Vernon, N. Y., for a week commencing Monday. William L. Lykens did it, he and Harry Brunelle. Yes, it's all over and peace reigns.

London, July 27.

"Jimmy Valentine," a big success in London, will be taken off in the course of the next four or five weeks for a peculiar reason. It is said that no one can be found to succeed Gerald Du Maurier in the title role. Du Maurier is forced to leave to open in a new play the latter part of next month.

The bills, beginning Aug. 1, (Bank Holiday) will take a bit of a leap for the better. All could stand bolstering up. The Oxford is advertising a big show on the Holiday, with Marie Lloyd at the top. There are several names in the "also rans," very often seen about London in the big type.

This has been a big week for the Dutch Club. There have been more American acts in town than at any one time before this summer. The Americans can't get used to the going to bed at twelve o'clock thing and the bunch hang around telling each other who originated Whitey Field's stuff until the early hours of the morning. If there isn't a riot before the end of the week between the club jugglers, skaters and Hebrew comedians, everyone will vote it a good week.

Oswald Stoll has been out of town for the past week and the rumor spread he had gone to America. This was denied at the office where it was stated that Mr. Stoll was holidaying at Margate.

Merian's Dogs which are now playing at the Palace have been booked for South Africa by Sydney Hyman. The outfit sails for Johannesburg next May.

Cissie Loftus is not at the Coliseum this week where she was supposed to continue her present run for six weeks owing to a necessary operation which will keep her off the boards for the next six weeks. The next time Miss Loftus appears in London will be in a legitimate piece supporting Robert Loraine, after which she will be starred in a play originally written for Marie Tempest. Miss Loftus has been rehearsing an imitation of Pavlova.

Elsie Craven, supported by Bert Clerc, will fill the gap in the Coliseum bill left open by the absence of Miss Loftus. A series of dances will make up the child's offering. Hartley Milburne (also Miss Loftus' agent) placed the act.

W. A. Brady will take to America four sketches of Herbert Sleath's and Harry M. Vernon's to be produced in vaudeville there. Brady and the two above named producers have formed a working arrangement.

Stephen Grace, a non-de-plume for an officer in the British Navy, has written a sketch dealing with the workings of a submarine which will shortly be produced for the Halls by Hartley Milburne and Harry Bagge. Much good newspaper work is expected to result from the interest taken in it by high naval authorities.

"Christmas Eve," a dramatic sketch which is reported to hold a record for

continuous playing, has been working on the Halls for six years with only fourteen weeks out in that length of time.

Edward Dagwell, a legitimate star, will open in the Halls Dec. 18 in a sketch by Harry M. Vernon, called "All Men are Fools."

Edmund Gerson has placed for L. S. Sire, Elinore Robson and company to open at Terry's theatre, Aug. 22.

Vesta Tilley will head the first bill at the Empire Croydon, the new Stoll house, which opens August Bank holiday. The remainder of the bill makes the program look like a regular show.

Jules, Joe and Sam Hurtig struck London last week after an extended stay on the continent. Jules is about London looking for talent while Joe and Sam slip on the big soup and fish every night and do the social.

"Ma Gosse" is going to Africa, sailing from England, Aug. 13. Bert Howell of the William Morris office booked it.

Pavilion and the bad business which is the regular thing at the house comes up for discussion every now and again. Different reasons for the poor showing made by the hall with the best position of any hall in London or for that matter anywhere in the world, are given; but one needs go no further than looking at the bills that are given there to find the real reason. Just at present the headline features at the house are Alise Southgate, a straight violinist and James Coward, an organist, billed with about equal prominence, is the Sliding Roof, an opening in the top of the theatre which couldn't be opened more than once in a season at the most. While Miss Southgate and Mr. Coward are bully musicians, they are not headliners for a music hall, especially one like the Pavilion. The bill which surrounds the couple is most ordinary and the fact that acts are kept at the house for indefinite periods does not help any. The whole program as it is now stands will figure very little over 300 pounds (\$1,500) a week if it will figure that much. It doesn't take much farsightedness to see that good business with a big bill is a better paying proposition than no business with a cheap program. The house is pretty well run down now and if some decided changes are not made soon it will be too late to bring the house back, although the bully position of the house will always save it from going utterly to pieces. It would be interesting to note how long the Pavilion could last as now run if it were in an ordinary location.

LONDON NOTES

VARIETY'S LONDON OFFICE

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe, if addressed care VARIETY as above will be promptly forwarded.)

Walter De Frece for the Variety Theatres Controlling Co. Ltd., came to terms with the Hippodrome (Birmingham) people and the house will be taken over by a new company, booked through the Controlling Co. August Bank holiday will be the opening date of the house under the new company.

Colonel Winslow has formed a new company known as the International Roller Rink Co. which has taken over the properties of the American Roller Rink Co. controlling about eighteen first class rinks on this side.

Hammond and Wyatt, "The Sandow Girls," have been placed for the Folies Marigny, Paris, for the month of September.

Sam Stern, who worked a few weeks in London with varying success, has struck his stride after changing his material about. The character comedian has had offers from both the large circuits, and will probably remain over here for at least a year.

McLallen and Carson are after the Gibbons Circuit for matinee money. They claim this was held out of their envelope when the skating pair played the Empire, Holborn, last week. There have been several complaints of this sort heard lately about the same house. It comes about through artists not receiving contracts direct from the office. The acts sign agents "copies." When asking for the extra matinee money, they are told the understanding the Gibbons office had was that the amount mentioned in the office copy was net. McLallen and Carson say they have a letter referring to the Arbitrator's Award from the Gibbons Office which will hold good for them. It is always a good idea to have a contract before playing a date. A few agents are so fearful of offending a manager, they will allow clients to go to smash before opposing one. This may not be the case in the McLallen and Carson matter, but there are other cases.

Karno's "Mumming Birds" have been booked over the De Frece Circuit. This is the first Karno act to receive contracts from that circuit in some time. Tommy Dawe placed the act through Archie Parnell. (Both insisted upon being mentioned.)

Joe Peterman is nursing a three-day grouch as a result of a discovery exposing the identity of "The Chocolate Horse." Joe placed an act with a certain manager. The act did a double somersault, and the manager asked Joe if he didn't think he was entitled to a present as a balm for his wounded judgment. Joe (who has many acts) thought it would be well

to humor the manager. The next day he was there with what appeared to be a beautiful bronze statue. The statue was duly taken to the manager's home, full up with things real, rare and beautiful. Joe's horse received a prominent place until one unhappy day the maid in dusting dislocated a small piece of bronze. The horse was discovered to be stuffed with plaster. The manager didn't notice it but his friends did, and started "kidding" him, asking if the rest of the interior decorations were on the level. This incensed the manager. The next time he met Joe, he told him off, instructing him to send for the horse. Joe did and is now looking for time on other circuits. The almost-bronze has been dubbed "The Chocolate Horse" by the music hall wag, and will long be a burr in Joe's crop.

In the lower waiting room of the Variety Theatres Controlling Co., Ltd., a sign reads, "Gentlemen are Requested Not to Smoke as the Fumes Arise to the Upper Offices and Annoy the Officials." An artist who had been trying to reach the upper sanctum for some three weeks came gloomily in, read the sign carefully and then sighing, said, "I wish I was a fume."

The Hippodrome, Birmingham, which opens Bank Holiday, under the direction of the Variety Theatres Controlling Co., will play all former contracts made for the house according to a statement made by one of the higher-up men in the office this week.

Elsie Southgate and James Coward have been booked for a tour of twelve weeks through the Variety Theatres Controlling Co. Ltd. They are at present topping the bill at the London Pavilion.

Barnes and Crawford, supposed to open at the Tivoli next Monday for just one week only, will not be on the program. The holiday bill was so arranged that the pair could not be allowed full time, which they insisted upon. The engagement was called off. They will not appear on this side at all now, but will return next season to have a go at it.

Jack Winton, the ventriloquist, owing to ill health is taking a holiday this summer. Jack calls it a holiday, but he is with the Welland Agency for the time being. Jack says this is purely temporary and he will be back in the harness next season again with the "dummy."

Lamberti opens at Hanley, Aug. 15, and will be kept busy on this side until next May when he sails for Australia to play twenty-four weeks for Harry Ricards. The Welland Agency did the deed.

Brown and Navarro, the American colored act, have been booked for a tour of the Moss-Stoll Circuit opening at the Coliseum in January. The Welland Agency arranged the dates.

McMahon and Chappelle have been forwarded contracts through the Welland Agency for eight weeks in South Africa and twelve in Australia. It

Foreign Acts Suited for America

Acts Observed in London Halls that
Could "Make Good" Over Here.

The following named acts and artists, seen in London during the past four weeks, are suitable for America.

The estimation of value is not given for various reasons, principally because that is the private affair of the acts, managers and agents.

Where the name of a sketch follows the name of the act, it signifies only that the sketch mentioned is recommended, and does not speak for the act in another piece.

When no mention is made of any other theatrical division, vaudeville is intended.

London, July 27.

Falco (production).
Les Croisits (acrobatic).
5 Orloles (burlesque).
Johnson Clarke (ventriloquist).
Schmettans (acrobatic).
Wee Georgie Wood.

Is not known whether the American patter pair will accept, but the amount stipulated in the contracts is said to be the largest ever offered an act of this kind for either country.

Black and White, a "sister act," have been placed by Harry Rickards to open in Australia in March of next year. Jack Davis fixed it up.

The Agents have challenged the Moss-Empires to a cricket match. The Empires have accepted. The game will be played Aug. 15. It should be funny.

The Royal, Dublin, may have opposition in the near future. The Rotunda, a large hall used for pictures, conventions, etc., may install a season of vaudeville during the next year, and if successful the house may be vaudeville permanently. Mr. Jameison has been in London the past few days trying to come to a booking arrangement of some kind. The Rotunda will be booked independently. The season, as now planned, will be from September to December, and from May until August. This will give the Royal its first opposition. The latter is also independent.

Jimmy Milburne has implicit faith in the show of Eli Hudson, Elgar and Olga. So strong is Jimmy's faith, he is going to take the act to America on his own sometime next fall and play a series of matinees or evenings. That is Jimmy thinks the act a little above the music hall average.

Jimmy Donovan and Rena Arnold arrived upon the scene this week and opened immediately at the Empire, Shorditch.

Jolly and Wild came over with Donovan and Arnold, but do not want to work on this side. They are making the trip on a holiday and will tour the continent before returning to open next season in the states.

Harry Jacobs, who is running the Paragon, is getting things into a bit of a mess through booking acts direct and then trying to collect commission.

American Acts Suitable for England

Turns seen in New York that should prove successful abroad.

Owing to the peculiar conditions in London, acts listed when followed by the names of London halls, have the best chance in those named.

When no name of hall or "Provinces" follow the act, it is meant the turn can play anywhere in England.

"Provinces" indicate act has the best chance outside London.

Connelly and Webb.
Cartmell and Harris.
Swan and Bambard.
Alvin Brothers (Empire or Alhambra, London).
King and Bailey (also Continent).
Jess.

This cannot be done here, a manager having no right to deduct commission when he books an act direct. A turn playing the house last week, was placed there by Jacobs. When they collected salary, ten per cent. was deducted. The case is on the boards.

Henri Gros, managing director of the Syndicate Halls, died last Saturday. Mr. Gros was formerly a wine agent. His first dip into show business was at the Metropolitan, which he bought and formed into a limited company. From this he became associated with the late Adney Payne, and finally succeeded him to his late position. Joseph Davis will probably succeed Mr. Gros, as managing director.

ANOTHER "OPPOSITION" THREAT.
Another threat of "opposition" and "barring" is in the air. It comes from the proximity of the Academy of Music and the Olympic on 14th street.

Dave Kraus, who manages the Olympic, is said to have remarked his house will play "United acts" in the Sunday concerts during the season, and that if it does, act playing at the William Fox's Academy on that day will be "barred."

The report from Fox who is now receiving his United turns from the Pat Casey Agency, says that if the United "bars" any acts playing for him, he will turn the Academy over to certain people, and the transfer will greatly displease the United crowd.

The Olympic and Academy will play vaudeville on Sundays only during the season.

HOLDS UP AGENCY LICENSE.

A complaint made by the White Rats last week held up the application for an agent's license made by the M. R. Sheedy Agency. The matter is pending before the Commissioner of Licenses.

Mr. Sheedy was one of the principal members of the now defunct Independent Booking Agency, which the White Rats promoted, the other circuits in the agency (Mozart, with two houses, and the Quigley list in New England) are still casting about for New York booking representatives, from reports.

Geo. F. Byrne, "General Manager" a couple of times while connected with the I. B. A., is at present with Sheedy.

PLIMMER BY HIMSELF.

The Eastern Vaudeville Managers' Association Agency, Inc., was formed this week, with Walter J. Plimmer its leading spirit. Mr. Plimmer left the Family Department of the United Booking Offices to join the new small time agency. Its officers are Fred Feigl, president, Mr. Plimmer, vice-president, Fred N. Dodd, treasurer, Arthur Livermore, secretary, and Fred C. Tompkins, assistant secretary.

The new concern expects to shortly acquire thirty or more theatres to book for. It is reported that on its books will be found small time houses now booked by the United.

NAMED BY POPULAR VOTE.

Easton, Pa., Aug. 3.

The Newmeyer, one of the Felix Isman list of small time theatres, will open Aug. 22 with seven acts, playing three times daily. Admission will be 10-20-30. The house seats 1,200.

The theatre was named by popular vote, and after the cashier of the Northampton National Bank here.

CUTS OFF TWO.

Following a reported refusal to sell out for \$50,000 each, a notice that their license had been revoked, sent to exhibitors, officers of the Western Film Company and the Crawford Film Exchange, deny they have been outlawed entirely. O. T. Crawford is at home, ill. A representative said the revocation had been postponed, and negotiations still are pending.

A. B. Flinton, manager of the Yale Film Agency, said both companies were not receiving "Trust" films, and he understood the Independent had cut them off also. The Yale company is from Kansas City, and opened here July 25. Flinton would not say how many exhibitors had flocked to his agency.

"We are doing a nice business. We took over many of the old contracts, and did not raise royalties. The old licenses were revoked for violations of contract, I understand, but I cannot say just what the trouble was."

ROSE GIVES UP.

New Orleans, Aug. 3.

The Lew Rose Amusement Co. will not operate the Winter Garden after Sept. 30, its lease expiring on that date. The theatre was successful with "pop" vaudeville the final four months of last year, but in January, "pop" vaudeville ceased to draw.

In June a change was imperative, and an extravaganza company was installed. Burlesque has fared much better, but the firm will not take advantage of its renewal privilege, present prosperity being viewed as ephemeral.

CLEVELAND CASE DISMISSED.

W. S. Cleveland was again before the license commissioner Saturday, charged with demanding an excessive fee. A wire walker testified he had paid the agent five per cent. and in addition had given him five more weekly. When the matter came before Commissioner Robinson Hayco admitted he had asked for and accepted further work from Cleveland after the complaint had been filed. The Commissioner thereupon dismissed the matter.

LOEW STOPS "SPLITTING."

There will be no more "split weeks" on the Loew Circuit, outside New York City, according to Marcus Loew, who so informed a VARIETY representative this week. Mr. Loew would give no reason for the change in the fixed policy. It may be assumed that it is in line with the general feeling among "small time" managers that the "split week" in the smaller towns is not a wise move.

Mr. Loew also took occasion to deny that there was any possibility of the United Booking Offices, through Jos. L. Rhinock, using the Loew Circuit "as a club" for any purpose. It was intimated in VARIETY last week that that might be so.

AFTER LYCEUM BOOKINGS.

Chicago, August 3.

About September 1, Manager Chas. E. Bray, of the W. V. M. A., will establish, on the third floor of the Majestic Building, a department which will be exclusively devoted to booking lecturers, lyceum and concert attractions and Chautauqua features. This will be a new departure for the big agencies, and the experiment will be watched with interest by the scores of agents in Chicago and elsewhere, who have heretofore controlled that branch of public entertainment. The department will be in charge of an experienced lyceum agent.

BUCKNER'S NEXT CIRCUIT.

Shea & Buckner are to have another circuit. So far, it is said, Buckner has dug up about seven houses, under the impetus of a fresh roll. In the list are Chester, Elmira, Holyoke and Gloversville, although this is not authentic.

The Family, Elmira, was a Joe Shea small timer last season. In Chester, Pa., the theatre formerly managed by Maurice Boom is reported as the one.

Buckner is at present in Canada, on a vacation.

CONTROLS THE TOWN.

Philadelphia, August 3.

The town of Camden, across the river from here, has been monopolized in its amusements by William B. McCallum, who has managed the Broadway and its vaudeilles for the past two seasons.

Mr. McCallum has now the Camden theatre, and will install stock there September 5, playing throughout the season. Chester De Vonde will have the charge and lead of the stock productions.

The Broadway also reopens on the same date, with vaudeville, as before, again under the McCallum direction.

LOEW PLANS STATE CIRCUIT.

Marcus Loew, Inc., has announced that it will start next season a double chain of theatres north from New York. One will run through Boston and thence through the Canadian maritime provinces and the other will go up the Hudson River, turning west at Albany and moving to Buffalo including Schenectady, Utica, Syracuse, Rochester. Complete details of the scheme have not yet been made known.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Philadelphia, July 29.

Editor VARIETY:

On this day, July 29, 1910, I wish to give all managers, performers and agents that know me, an I am sure there are 750 well known performers know me well; also two to four hundred managers—I want to state that after this notice is printed in VARIETY I, the well known and only Mike Scott, will take proceedings against the second party of the name of Mace Robinson and the so-called Mike Scott. To put it more plain, I will stop that act from using my name. That act must stop using my own name.

Look out! I give you notice to stop it, as I will take quick proceedings. I hereby sign me name Mike Scott, born in Dublin, 1867, well known by that name, on and off the stage; in Ireland, 21 years; England and Scotland, 14 years; America 7½ years; forty-four years in all.

All managers, editors and friend performers take notice that I sign my name Michael or Mike Scott. My born name is signed in the book as Mike Scott in U. S. Court, April 17, 1908, and May 19, 1910 (for my papers).

Mike Scott.

Forepaugh-Sells Show (Per Route).

Editor VARIETY:

I want to call Fred Egner's attention once more to the fact that he is not the owner or originator of the "Raining Umbrella," nor has he or anyone else permission to use it.

He may(?) be the oldest clown with the Barnum & Bailey Circus, P. T. Barnum's first, etc., etc., but he, like a lot of others, is making a living by using other people's ideas.

The "Raining Umbrella" was originated by, and belongs to me.

I ask you again to kindly eliminate same from your routine.

Max Dillae,

(Originator of everything I do.)

Southport, Eng., July 22.

Editor VARIETY:

If you know or can possibly secure the address of John McFadden, professionally known as John Trainor, a clog dancer, will you kindly ask him to communicate with his sister at once.

Kate McFadden (Strain),

85 Lastbourn Road, Birkdale, Southport, Eng.

Pearl River, N. Y., August 2.

Editor VARIETY:

In VARIETY I saw a review of a sketch called "Flyaway's Derby," produced at the Canterbury, London. The two features of the sketch (flying horse and the lively water) are, I believe, original with me, and are embodied in a sketch called "Shanghaied," which I wrote in 1905. I had an advertisement in VARIETY that I would produce "Shanghaied" in 1908, but the demand for

"Winning A Queen" was such I could not get to "Shanghaied" until this season. I have the act all ready, and will produce it in a few weeks.

While I was in England I told the idea of "Shanghaied" to several people. Perhaps they told others. However, the two ideas mentioned are the same, but the treatment is different in both cases.

"Shanghaied" also concerns a trip to the North Pole. The locale was selected and the scene written in 1905, before Dr. Cook was discovered.

No trouble at all for me to verify the above facts.

Frank Gardiner,
(Gardiner and Vincent).

3962 Morgan Street,
St. Louis, August 1.

Editor VARIETY:

Anyone knowing the address of Jack (or John) Andrews, tell him to come home at once. His wife, Fannie Abbott Andrews, is dangerously ill. She is my daughter.

The last heard from Mr. Andrews was a wire, July 30, from Chicago, saying, "Arrived Chicago O. K. Letter follows." It contained no address.

Mrs. E. Abbott.

SHEA'S IS OPEN.

Toronto, Aug. 3.

Toronto's finest playhouse, just erected by Mike Shea at Richmond and Victoria streets, at a cost of \$250,000, had its official opening Monday.

The mural decorations present a dazzling effect, in red with gold relief, and deep, solid looking oak paneling. The house has a capacity of 2,200. It is illuminated by 2,000 lights. The stage is 42 feet wide and the proscenium arch uncommonly high, while 29 boxes line the sides of the auditorium.

Manager Mike Shea of Buffalo, accompanied by his brother, J. Shea, was present, and also a group of United Booking officials. The lobby was banked high with flowers among which appeared the contribution of the U. B. O. coterie. The mayor and city council likewise attended the performance. All the invited guests attended a banquet after the performance at the King Edward Hotel.

The opening week's bill included Augusta Glose, Melville and Higgins, Six Musical Cuttys, Charles Ahearn Troupe, William Terry, Gaston and D'Armond, Ergottli Lilliputians and Empire Comedy Four.

A large crowd of agents and managers from the Long Acre Building left Sunday night under the chaperonage of Carl Lothrop to attend the opening of Shea's new house. Those remaining in New York sent congratulatory wires.

HERE'S BILLY GOULD.

By William Gould.

Atlantic City's season has just started, John The Barber, is here. They closed up all the cracks in the Boardwalk between Young's and the Shelbourne Hotels so that Joe Herbert could take a little exercise.

In Atlantic City Parlane; Conversation is never bright till 2 A. M.

Usual Chatter: Last night while I was having breakfast—

The correct style for ladies; Melville Ellis has arrived.

Met Margaret Hanley, "The Leading Lady's" leading lady on the Boardwalk, accompanied by two beautiful children. They are almost hers. They belong to her sister.

Valeska Suratt associated herself with some fish yesterday. For the first time this year she took a bath—in the Atlantic ocean.

John and Jimmy Russell are here. Would you believe it, this is John's first visit to Atlantic City. They join Lew Field's "Midnight Sons." Jimmy will play George Monroe's part.

I am taking a lot of exercise three times daily. I go from one end of the Boardwalk to the other in a rolling chair. The exercise is fine—for the chair shovers.

Eddie Leonard and wife are using the same prescription.

George Monroe walked almost a tenth of a mile yesterday and is still talking about it.

Brown and Ayer were on the bill with me last week. Here are two clever boys who write and compose their own songs, and they are bound to be a big hit anywhere.

Look who's here. Oscar Lorraine! What's the matter, Oscar; is Jake Wolff's closed? And he has a transome for one eye. Why?

A man just came out of the Boardwalk Bank with a bucket full of yellow greenbacks. He must be on the way to the Shelburne to order a full course dinner.

I never saw so many "stage robbers" (chorus girls) as I saw here last week. "The Midnight Sons," "The Merry Widow," "Seven Days" and "The Leading Lady" were all visiting the high priced restaurants.

Met J. Aldrich Libbey and he told me something about J. Bernard Dillyn.

Jack Mason and wife are hiding in Young's Hotel.

Lillian Russell has an entire floor at Schlitz Hotel. (So have I but my bed hides it).

Ben Harris is augmenting his large orchestra this week. He is adding

GOING "HIGHER UP."

Chicago, Aug. 3.

The Actor's Union movement to "laborize" all Chicago booking agencies shot off at an new tangent last Friday when President John Nemo, of the Union, called upon Chas. E. Bray, manager of the W. V. M. A., and J. C. Matthews, local representative of William Morris, Inc., at the head of a delegation representing the Chicago Federation of Labor. A form of agreement to book only union acts or acts holding union permits was presented to Messrs. Bray and Matthews. Both asked for time to consider the matter. Matthews said he would put the subject up to New York. Developments are awaited.

DANCERS MAY NOT COME OVER.

London, July 27.

It appears now as though not even Percy G. Williams will have any Russian dancers next season. The American manager secured the signatures of Karsavina and Kosloff, who were then at the Coliseum, but a quarrel has arisen between the two, and Karsavina says she will not go to the States with Kosloff.

The Coliseum and Hippodrome will likely get along without any dancers next season. Mordkin and Pavlowa have re-engaged with the Palace for next season.

SUSPICIOUS DEATH.

Lillian Comlisky, twenty-four years old, of Brooklyn, died at the Brooklyn Hospital Tuesday afternoon, having collapsed while walking in the street with a young man who gave his name as Louis Hymendinger, and who claimed to be her fiance.

To the police the young man said the dead girl had formerly been a member of the Jackson Family of cyclists as well as one of the Century Troupe. At the hospital it is claimed the girl died from either strychnine or opium poisoning.

two instruments—making a large total of seven.

Met J. Bernard Dillyn last week and he told me something about J. Aldrich Libbey.

Frank Daniels is wearing a yachting cap. (There isn't a yacht within sixty miles of the place).

Jas. H. Cullen is dieting. He only ate two sheep yesterday.

Where are Murphy's Minstrels playing?

"The Girl of My Dreams," featuring Lella McIntyre and John Hyams, is a very dainty show and a big hit. Miss McIntyre is a wonderfully clever girl, and has made a lasting impression on everyone who has had the good fortune to witness her artistic portrayal of the little Quaker miss.

Too bad, for some, that there isn't such a thing as an evening dress bathing suit.

Jack Johnson is here.

FREMONT SHOWS UNFAVORABLE WEIGHING OF CIRCUS ENEMIES

**"The Big Show" and Tammen's One Day Apart in Fremont
Opposition. Circuses Compared by Walt, With
Barnum-Bailey Greatly Favored**

Chicago, Aug. 3.

The "day and date opposition" originally scheduled for Fremont, Neb., July 27, between the Sells-Floto and Barnum & Bailey Show eventuated in a "day-apart" conflict between the bitterest enemies the circus business contains. The Tammen & Bonfils Show played July 27 to very light business in the afternoon and much less at night. The next day Barnum & Bailey had a good afternoon attendance and light business at night.

Fremont, notoriously a poor show town, was a bad spot for Tammen to select if he intended to make any kind of a showing against the Ringlings. He contracted the town first and when the Barnum & Bailey people chose the same date he stuck it out and eventually the Ringlings put their date back one day. Tammen could have easily run from Lincoln to Norfolk on his way to Sioux City, thus dodging the issue and making a stand equally as good as the "opposition" he clung to.

This is the first time in all the years that Tammen and Ringlings have been "billed" and fighting each other that the show properties of the two have exhibited so close together. Oceans of "paper" were spread, miles of banners were hung and the country routes and railroads were billed for everything that could be put up. There were many stories about the Ringlings covering Sells-Floto paper and they seemed to be founded on fact for when the first of the show days arrived, there was very little of the Denver outfit's paper in sight.

The "two-bit" gate was not much discussed by the "towns" or the country-men; the Sells-Floto show had played Fremont before and left a good reputation. Once inside the canvas reserves were held at 25 cents all over, although it is understood that in towns where business is big there is a 25 and 50 cent side for reserves. The parade was not very representative of class; it was long drawn out with great distances between displays. There was much comment on the difference between the Sells-Floto parade and the street showing of the John Robinson Show which had played Fremont earlier in the season and stirred the natives to admiration. There were comparatively few countrymen in town Sells-Floto day and Fremonters comprised most of the attendance afternoon and night.

Barnum & Bailey day was a different proposition altogether. Countrymen began gathering early and the beautiful street pageant put it all over the Sells-Floto showing just as the Barnum & Bailey performance outstripped the two-ring exhibition of the Denverites. In the afternoon the Ringlings filled the tents comfortably, but at night the attendance was light.

Neither show had up all their lengths of seats for either performance. The total of the Barnum & Bailey business might have made one good house and the Sells-Floto crowds could have been combined into about one-half of capacity at one showing.

When it comes down to the merits of the two performances the comparison made more clear than under other conditions that the Barnum & Bailey Show is "the greatest on earth." Its mammoth menagerie is alone a big show. In three rings and on two platforms, with some splendid aerial acts riding over all, the show ran with exhilarating speed, giving great satisfaction. Whatever else may be said of the Sells-Floto outfit, everything connected with it is of the best; whatever there is on hand will compare favorably with anything else which may be purchased, of the best the market affords, to enlarge the show or add to its size and importance.

The writer has witnessed seven different tented exhibitions this season and no other show in the lot can in any way approach the Sells-Floto outfit in its department of ring and baggage stock; it is a horse show of equine gentility and surpassing class when circus stock is under consideration. The lover of beautiful horses owes Tammen money when he looks at the stock for "two-bits" and goes away without seeing another item in the show.

The circus performance proper is given in two rings and on one platform. The rolling globe and acrobatic act of the Borainis is recalled as the best number in the show, although

the casting act filled the air in a showy way; but of the seven aerialists employed only three did any work that amounted to anything, the others "stalling" or making easy displays. Several numbers were especially announced, one interesting feature being the handling of the "Armour Grays" attached to a butcher wagon whereupon the meat magnate gets fine advertising returns.

The Nelson Family are a featured attraction and the Juggling Normans are also specially announced. The acrobats introduce a quartet of little girls running down to a couple of tiny tots so small and plump that they roll about in somersaults and flip-flaps like animated fairies. In the big towns it would seem impossible to work them. Conspicuously effective were the high school displays of three women and four men upon the hippodrome track and in the two rings. These equines greatly boost the batting average of the show in horse superiority over others.

Tammen is playing mighty fair with the public in charging "two bits" for his performance; its mighty good value for the man who goes as far as paying 50 cents for a reserved seat once inside. But when it comes to fighting the Baraboo Brothers anywhere else than in the courts, city councils or on the billboards the Sells-Floto Show is away out of its element.

WITH THE ENEMY.

Washington, Aug. 3.

The Barnum-Bailey Circus is headed into the enemy's country. According to contracts filed this week with the Inter-State Commerce Commission, the Big Show was due in Denver, the home of the Tammen opposition, yesterday, moving in from Colorado Springs at a cost of \$400. Last year Tammen tried his best to keep the Ringling outfit out of Denver, and came pretty near spoiling its business.

Adele Rowland has signed for the Sam Brenard show.

"GOV." EXPLAINS "OPPOSITION."

"Governor" John Robinson was in the city all last week, returning home to Cincinnati early this week. He and Mrs. Robinson go back by the round-about way of Canada, Nova Scotia, Thousand Islands and thence to Toledo. The Cincinnati veteran said he never felt in better health. He has followed the circus checker game with keen interest this season.

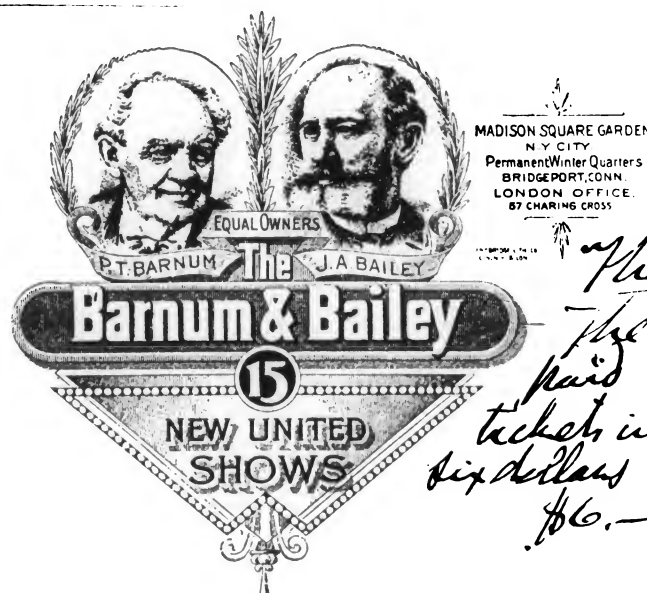
In conversation with a VARIETY representative he said that the falling off in business experienced within the last few weeks among the circuses was probably accounted for by the fact that many were "repeating" in the same stands played last year and the year before.

"A man cannot slip away to the circus alone as he does to the theatre or picture show. If he wants to go he must take his whole family with him. This entails an expense he is unwilling to meet, especially when his community has been visited by the same show the year before, or by a different show this season.

"Another thing we hear a good deal about this year is 'opposition.' There are many mistaken ideas on this point. Now, I should much rather have a combination of three or four circuses fighting me than each separately. If they fight me in combination (not that they do, mind you), they work on a concerted plan, but if each is independent one cannot see the moves in advance and if one misses, another will get you where it hurts.

"And so I say that battling in combination, besides being costly especially costly to the aggressor, is predestined to failure."

Owing to failure to serve process on one of the owners the people of Schenectady who left the burning top of the Barnum-Bailey Circus have not yet secured any action on their claims for their money back. Many of the citizens have assigned their claims to a firm of attorneys.



P. T. BARNUM'S PERSONAL RECEIPT.

The above reproduction is from an envelope, now in the possession of JEFF CALLAN, for many years connected with "The Big Show." It was handed to Mr. Callan at the Madison Square Garden, New York, during the engagement of the circus in the spring of 1887. Mr. Callan seated the party in Mr. Barnum's private box, which the receipt called for.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance In or Around
New York

Chartres Sisters, Fifth Avenue.
Marion Barney and Co., Fifth Avenue.
Conroy and LeMaire (New Act) Brighton Theatre.

Fred Karno Co.
"Mr. Justice Perkins."
28 Mins.; Full Stage.
Canterbury, London.

"Mr. Justice Perkins," the latest Karno production, is another of the "Perkins" series, not unlike in many respects to "Mr. Perkins, M. P." The piece is in three scenes. The second in "one," and the last, (courtroom) are the live spots. The story is funny, Perkins is chosen by the community to represent them on the bench. Before his selection, the old maid of the village instituted breach of promise proceedings against him. The case comes up after Perkins has been seated. The comedy is derived from the magistrate trying his own case. Albert Bruno is Perkins, consistently funny all the time. The methods employed are not as rough as is usually the case in the Karno pieces, but the results are as big. Working with Bruno is the same "kid" seen in the other "Perkins" sketch. He aids the principal in securing many of the laughs. There is no one else of especial importance. An old man character attracts attention through clever playing. The Canterbury audience laughed continuously, although the applause at the finish was light. "Mr. Justice Perkins" is a lively laughable number that will liven up things on any bill, with running time clipped three or four minutes.

Van Hoven.
Burlesque Magician.
24 Mins.; One.
Fifth Avenue.

Imagine James J. Morton doing Henry Clive's act, and you have a fair idea of Van Hoven. He is a great talker, keeping up an incessant chatter all through his routine which bears a striking resemblance to that of Mr. Clive's. Like Clive, Van Hoven works in "one." While none of his tricks can be compared in style with Clive's, the idea is there and seeing one will remind of the other. Van Hoven's nonsensical chatter is funny nevertheless. In the routine he reminds you of "The Boy Comic" ten seconds after he starts. The finish is his best. Selecting two small boys from the audience he has them hold different objects, shouting one order at a boy and another before the youngster has time to obey the first. This kept the house laughing throughout. During his talk Van Hoven informed the audience that "Big Screem" Welch steered him east. At that Welch didn't make a bad selection for Van Hoven worked close to a half hour without growing tiresome and would have scored a safe hit in a better spot and before a wide-awake audience, for most of his "good stuff" went high. Van Hoven can cut his act a trifle. Still it is doubtful if he will ever work into a staple act with his present style of work and routine.

Wynn.

Laura Jean Libbey.
"Love Monolog."
10 Mins.; Two (Parlor).
American.

"She Went on the Stage and Passed Away." That should be the title of Laura Jean Libbey's "forthcoming new book," if she mentions her debut in vaudeville. Laura Jean, who placed "Romance" on the high plane it occupies to-day in all the collar factories of the world, became dissatisfied with the seclusion a well-known author must endure. So she has gone on the stage—in vaudeville—and for money. The money shatters the illusion of all the well-spread Libbey stones. For didn't she say in '93, when speaking of Lauretta, the beautiful, but false, hash slinger at Dump's, that she copped the millionaire's sweet little Lisette, turned down for Barnet, the horseshoer's assistant. Never mind, though, Laura Jean filled our systems with romance when our systems were young. She is forgiven for that—even though pardon may never be said for her stage appearance. And Laura Jean's next book should read after this fashion: It was evening, and the tickle of the half dollars in the box office was stilled. A goodly crowd was on the American Roof. Little lights shown through the papier mache sky. Everything was silent. Our heroine was on her way from the dressing room. She entered the parlor, dressed in all white, with a picture hat held securely by a cute little bow beneath her powdered white throat. Little did this sweet person, who looked ever so much younger than she must be, know what the future ten minutes had in store for her. Bravely brushing her nervousness to the rear, the speaker, none other than Laura Jean Libbey herself, stepped to the footlights and said—. At the same time, in another part of the Garden, to which we must transfer our reader for the nonce, sat an elderly man, with a face full of whiskers. Shall we tell who he was? No, not now, later on, perhaps. He was silent and morose. Oft and again his whiskers moved as the breezes from the electric fans brushed past. Ah, what was that? He applauded, but did not smile. Hist! See! He applauds again and says nothing. The whiskered man is watching the stage debutante intently. Can he be the villain? There are those whiskers. Can he be the lover? Still the thought of the excess hair. Listen! He is applauding again. He must be the husband. No one else applauds. But to return to our lonely heroine on that big stage. She is talking. And gesticulating. To think that Laura Jean Libbey is imitating! And a little girl! Fie, for our lovely idol of the ideal! She is talking of "Love," that ever-dear subject. It is the finish. She recites: "Strangers Once But Lovers Now." 'Tis the end. And could our dear heroine but have known before she left her haloed solitude that the title of the recitation should have been reversed with a moral. It should have read, "Lovers Once But Strangers Now." For has it not been written that when the public places you on a pedestal, keep on your perch? As for Miss Libbey's

Angela Delores and Co.
"Cupid at Home" (Comedy).
17 Mins.; Full Stage (Interior)
Fifth Avenue.

Many many years ago an enterprising playwright wrote a sketch around the idea of a henpecked husband who finally declared himself and became master in his own house. They tell stories of how it knocked 'em off the seats out in California away back in '49. Burlesque managers have played it off the boards and vaudeville patrons have seen it so often and now when the lady of the house shows her disposition they know what the whole act is. "Cupid at Home" is the old story, a little more modern in theme. Here the wife is a club woman and her hobby is delivering lectures about temperance, men, etc. Her good husband, who up to the present time, spent his evenings home with the baby and the dishes, has the bellboy deliver a package to his wife. It is addressed to him. Although she tries hard to overcome her trait of inquisitiveness, she decides to open the package and therein finds a note from another woman who is trying to "date her husband up" for the evening, provided he can wave his "clubby wife" to the tall pines. The bellboy finally tells the good wife of the trick, she resigns from all clubs, and decides to stick to the fireside. The "home stuff" did not sound good, from all appearances, the said couple were in a hotel. Miss Delores plays well. Joseph Sullivan as the husband did nice work also while wifey was the boss, but when it came time for him to assert himself, he dropped off. Mr. Sullivan doesn't look to be what might be called a henpecked husband, but neither does he look the part of a domineering one, as he should be at the finish. The one thing that will hold "Cupid at Home" back is the idea. It is not for the 20th century. And most of the Monday night audience at the Fifth Avenue were 20th Centuryites. Those who were not were too busy chasing the breath of fresh air that wasn't in evidence to laugh over "Cupid at Home."

Wynn.

Rhodes and Adams.
Comedy.
13 Mins.; Full Stage (Interior).
Small Time.

This act manages to haul in a few laughs on the "Small Time." It is about as far as the man and woman can go with the material in use. The ancient one about the "Apple Sauce" is the newest.

Jess.

Madeline Saks.
Violinist.
10 Mins.; One.
Small Time.

Madeline has a "rag" on the violin, as the finish, the only bit warranting her appearance. The girl should cling to concert work.

Jess.

merits as a vaudeville card, it may be summed up by saying that she drew them in, and then drove them out.

Simc.

Elena Knipper-Rabeneck's Russian Dancers.
35 Mins.; Full Stage.
Hippodrome, London.

This is the troupe that gave a special matinee at the Shaftsbury Theatre some two weeks ago. The routine has been changed about somewhat since, but the general make-up is the same. It is really the old "Salome Bunk" in new form. Eight girls take part in the exercises (they are little else). The program has a long explanation about what the general public doesn't know about dancing. If this exhibition is dancing, it is just as well that the public should remain in ignorance. The music is by far the best part of the number, and the Hippodrome orchestra can play it. The girls do not wear any great quantity of clothing. The wardrobe bill for the octet wouldn't even frighten some of the old-time American burlesque managers. The audience sat back and had a good laugh two or three times during the running, but still applauded generously throughout. The act may prove a draw, but it is almost certain that this sort of thing is cold, and whether a draw or not, it simply puts the knife into a good, lively music hall program.

Lew Palmer.
Juggler.
9 Mins.; Two.
Hammerstein's

Palmer appears in "straight" make-up, wearing knickers. The juggler goes through a regular routine in two parts. Buck and wing dancing while juggling with three balls and the boomerang hats for a finish. The latter while not new is un common, being used by a few acts on the other side. Palmer works neatly and should round into a first class attraction for the early part of any bill. In opening spot at Hammersteins, he did nicely.

Jess.

Madame Fanny Moody and Charles Manners.
Songs.
16 Mins.; Full Stage.
Hippodrome, London.

"The Aesthetic Dancers" were evidently not considered enough to take the life out of the Hippodrome program, so Madame Moody and Charles Manners, operatic vocalists, were also counted in. Without question, both have excellent voices, which they know how to handle, but in a variety bill they are as much out of place as a classical dancer would be as a preliminary to a prize fight. The Hippodrome audience plainly demonstrated on which side of the fence they were. Although applauding the excellence of the singing, they did not clamor for more, and were quite content when the curtains were lowered. They further accentuated the idea of "music hall turns for a music hall" when making an imitator of animals, who followed the singers, the big hit of the bill. Aside from the singing, Madame Moody and Mr. Manners do not seem at home on the stage. Their manner is stiff and stilted. In lyric work or on the concert hall stage, great; in the music hall, not at all.

"The White Slaves of London."
21 Mins.; Full Stage.
Canterbury, London.

Program says, "Jack Goodson presents his company in 'The White Slaves of London,' a dramatic incident taken from life, exposing the White Slave traffic in which Nurse Gladys, who has been rescued from a Massage establishment will appear. After Nurse Gladys was rescued from the establishment where she was lured, she resolved to expose publicly the crying shame of England as a warning to her sisters who become daily ensnared in the Medical Homes." Need anything more be said? The sketch is about the "rawest" ever. There are lines so broad that not the simplest minded could mistake. The business and actions are even worse. There is no reason for a piece of this sort. It may draw out of curiosity, but can never do vaudeville any good. It was badly acted by a cast, uniformly poor. A good company could not have improved it any.

Sergeant Brennan.
Diabolist.
12 Mins.; Full stage.
Fifth Avenue.

This is Sergeant Brennan's first appearance on American soil. Judging by his reception at the Fifth Avenue Monday night it should not be his last. Brennan is programmed as "The World's Champion Diabolist." Alongside those seen on this side of the pond, Brennan is a champion in every sense of the word. He works in full stage on either side of which is placed a screen about twelve feet high, resembling a back-stop on a baseball diamond. Brennan is surely a master at diabolo playing and is offering something new to America. He will make a corking good opening or closing number for any bill. While an interesting act it is not one that will start anything. *Wynn.*

3 Macagnos.
Acrobatic.
8 Mins. Full Stage (Interior).
Brighton Theatre.

This European acrobatic number has some new tricks in rough tumbling. Two "straight" men and a comedian are the act. The comedian generally comes in at the right time and assists in a few combination rough falls that look right. The trio work with a speed that alone will make the act popular. There is none of the worn European comedy that usually comes over to this side, and the turn should find little trouble in getting along. *Jess.*

Shriner and Wills.
Songs.
17 Mins.; One.
Small Time.

Two boys have a singing number, one playing the piano at different times. They show some ability in the patter-song line. One does an Italian number well, but that time-worn bit about the "strong brother" might be forgotten now. *Jess.*

"The Lady Buccaneers" opened at Milwaukee last Saturday.

"A Night on the Bowery."
Quartet.
17 Mins.; One.
Small Time.

This is the production of Herbert Ashley (Matthews and Ashley). It introduces a novel arrangement for a male quartet. A drop in "one" represents the front of a Bowery lodging house. The first tenor enters in the character of a Salvation Army man, selling "War Crys" and engages with a typical "bum" of the district. It is not good policy to have the Salvationist a "nance." The two are joined by a "tough" who starts "roughhouseing" with the Salvation Army private, and receives proper beating for his pains. The tenor sings "My Rosary," the second tenor entering for harmony. The bass is a tipsy sailor. Later the same character who played the "tough" reappears as a policeman and under promise of securing the other three a "swell feed" if they sing well at a club entertainment then going on, a medley of the newest of the popular airs is run off. There is a certain amount of talk interwoven through the specialty, but it is inconsequential. The singing will pass the turn. The voices are excellent with the possible exception of the second tenor ("tramp"), whose tones are a bit weak and hoarse. *Rush.*

Carl Sowerman and Co. (3)
"The Old Flute Player" (Dramatic).
18 Mins.; Full Stage (Interior).
Small Time.

Dave Warfield is a great actor, and "The Music Master" was a great play, therefore Carl Sowerman, by no means an actor of mean ability, will have to stand for comparison when reaching regular vaudeville. The playlet employs four people. Mr. Sowerman looms far above the others. There are situations that demand emotion from the two women. The sketch is injured by their weak attempts to respond. Sowerman and one of the girls have some fair music, he playing the flute and the girl singing. Sowerman follows all details of Warfield's make-up. *Jess.*

Great American Four.
Singing.
12 Mins.; One.
Henderson's.

The Great American Four are men. Three appear "straight," one as a comedian. The straight men wear three different kind of clothes, three different neckties and three different kind of straw hats. This handicaps them, on appearance. Once they start singing however, the audience forgets the clothes, for they come about as near to "That" Quartet in volume as could be expected. What little comedy they offer went by unnoticed amid the clatter of crockery, but while singing, the dishes seemed paralyzed, for the quartet made sure they were heard. With the exception of the comedian, all have a solo, the bass easily taking top honors with his splendid voice. With proper dressing this quartet should jump right up with the leaders. *Wynn.*

Carleton and Terre have dissolved partnership.

Butler, Wright and Co. (4).
Dramatic Sketch.
20 Mins.; Full Stage.
Small Time.

For a melodramatic sketch on the "small time" this combination does very well, although there are disagreeable features to the story. The curtain rises on a dark stage, as a supposed burglar forces his way through the window at the back. He hides at the sound of approaching footsteps. A young woman and a gross looking man in evening clothes enter. It becomes evident from the dialog that the gross man has been providing for the girl for a long time, supplying luxuries. This particular evening he demands toll for his long devotion. There is a struggle and the supposed burglar discloses himself as the girl's father, just escaped from prison and still wearing the stripes, partially concealed by an overcoat. At pistol point the girl makes the dress-suited man disrobe and hand his clothes over to the convict. Then father and daughter leave in the second man's automobile. Whereupon the curtain drops amid loud applause, the provider of good things is given a most undesirable character. This is likely necessary to rob him of sympathy, but there is no real necessity to paint him quite so black. The "small time audience," an uncommonly large one for this time of year, watched the developments with unconcealed interest. It falls just short of regular vaudeville possibilities, and is probably permanently for the smaller houses. The plot reads very familiarly, without recalling where before seen. *Rush.*

Al Herman.
Black-face.
17 Mins.; One.
Small Time.

Herman has a memory. The comedian goes through a monolog that contains a bit of every one, who has gone before, finishing with one of George Evans's stories. Herman has a good style when delivering a "coon" song, and should confine himself strictly to that line. *Jess.*

Clark and Turner.
Singing and Dancing.
Small Time.

"Straight" man and soubret make up the team, the talk being divided so that the woman is the victim of a good deal of "kidding." She wears very attractive clothes, first appearing in a pink silk wrap and changing to a knee-length embroidered Empire frock. The pair have a duet, handled in about average style. The woman fills in an interval with soft shoe dancing. At the finish, both go to hard shoe dancing, by long odds better than the soft sole effect. Less singing and talking and more stepping would improve the turn immensely. As it is, they are confined to the smaller houses. *Rush.*

Sylvester Z. Poll, of the circuit of that name, will celebrate his silver wedding, Aug. 25.

Neva Don Carlos (from California) is one of the principals in "The Star and Garter Show."

OUT OF TOWN.

Willard Lee Hall and Co.
"The Widow O'Brien at the Hotel Astor."
16 Mins.; Full stage (Interior).
Grand, Columbus, O.

Willard Lee Hall, from the "legitimate" is using a vehicle by Gus Kahn that is bright in lines, but should be rewritten to more clearly explain the idea of Mr. Hall's clever character work. His work as an Irish "Biddy" was received with much applause and laughter. The costuming is elaborate, but not overdone. Chas. Leland is an able assistant. The act is for the big time. *Little Charley.*

Reros Bros.
Acrobatic.
10 Mins.; Full Stage.
Chutes, San Francisco.

The routine offers very little if anything new in ring acts. The work accomplished is neatly done but drags considerably. The act is a good opener for a Class A bill and an effective feature on the smaller time. *Fountain.*

Wallnu and Georgette
Dancers.
8 Mins.; Full Stage.
Chutes, San Francisco.

A man and woman comprise the act. Both are capable and graceful dancers and get away nicely. Songs in German accompany each dance. The present routine offers too much repeating to uphold the favorable impression the opening creates. Some energetic rehearsing will make a very good act of what is at present but fair. *Fountain.*

Bernard and Weston open on the Orpheum Circuit, Aug. 21.

Keith's Hippodrome, Cleveland, opens for the season Aug. 15.

Morris Meyerfeld, Jr., sails for New York from Cherbourg Aug. 9.

The Hammerstein Roof staff donned summer caps last Saturday.

The Marluba Band sailed Aug. 2 for Holland, where the act will open.

Ed Reynard opens his regular season at the Cleveland Hippodrome Aug. 15.

The Lorsch Family will open at the Fifth Ave., Nov. 5, booked by Marinelli.

Jules Hurtig and brothers returned from Europe, Tuesday.

Vesta Victoria is at the Majestic, Chicago, this week, and will hold over for next week.

Joe Welch in his new show "The Land of the Free" will play the Klaw & Erlanger time.

The Three Marvelous Mells are having new apparatus manufactured for the coming season.

HAMMERSTEIN'S.

Sam Langford, colored, the challenger of Jack Johnson, also colored, appears in closing position on the Roof this week. It doesn't look as though the fighter is going to prove a big attraction in New York. Only fair business prevailed Monday evening atop the Victoria, not promising much for the remainder of the week. The performance he gives lacks the interest that even some of these kind have. After punching the bag for a few minutes Langford boxes three rounds with Bob Armstrong, another colored fighter, who was in Jeffries' training camp. Bob received a much better reception than did Langford. The remark about Langford being much too small to have a chance with Johnson was general.

Adele Ritchie returns once more to Times Square to sing songs, but mostly to put over an ad. for gum. Miss Ritchie sang four songs and was very well received in all. It seems as though a costume change would go with the act. It would brighten things up considerably. Throwing gum into the audience in connection with her "Gumming" song, didn't seem just the proper thing. Why not try a song with cheese, bread and beer advertised, and give some of those things.

"The Slums of Paris" with Minnie Amat, didn't do overwell just before intermission. This may have been due to the early recall to this house, or that it followed Polaire in so closely. The whirlwind dancing of the principals in "Apache" style pulled the act up for a second, but it bumped back again at the finish.

"The Eight Geisha Girls" returned after a short absence. The act however managed to get itself over, opening the second part. Sort of a quiet turn to open up with when the farm yard people are returning to their seats.

The Belclaire Brothers made their first appearance in New York proper for some time and Monday moved along well. At the start the crowd applauded a little. The applause kept on growing until the leap at the finish which brought the house over in great style.

Martinetti and Sylvester were the other act of the acrobatic kind on the bill. The rough antics of the comedian early won the audience over and they finished very big as well. The rough fellow is a marvel and seems devoid of all feelings. The boy who does the "straight" acrobatics, worked splendidly.

Frank Merrell was welcomed back. Two of his songs went so big, he had to stop talking for another chorus, Luciane Lucca seemed popular with the audience in a late position. They made him work a couple of numbers overtime on Monday eve.

Harry Breen in "No. 3" position did a very fine "clean up," the "extempo" finish bringing him strong. According to the way Breen is going it looks as though he would prove valuable in a later spot.

The Alexandorof Troupe of Russian Dancers were on rather early, but through their excellent dancing in truly Russian style came away a good sized hit. Manning and Ford were on second and Lew Palmer (new Acts) opened the show. *Jess.*

FIFTH AVENUE.

Aside from a badly bungled program that runs sideways and backwards, the only blunder offered at the mis-managed Fifth Avenue this week is the placing of three singing acts together, with but one break. This occurs in the second part of the show when Kelly and Wilder follow the Four Melody Monarchs, while a noiseless novelty number is sandwiched in between the former and Elfe Fay. This arrangement made it rather easy for the quartet, but Kelly and Wilder reaped all the results by pulling down the hit of the evening, despite the handicap. For a refined straight singing act Kelly and Wilder have the real goods. Following a noisy quartet of musicians and songsters it proved a tasty morsel for the well filled house and they showed their appreciation by vigorous applause.

Elfe Fay got through three numbers by a hard struggle but couldn't come back for the fourth, even though the orchestra tempted the audience by preparing to tackle the last orchestration. The spot killed Miss Fay's chances, although she tried hard. Kelly and Wilder had won out by straight singing and the audience had seen enough character work while the Melody Monarchs held the boards. This quartet have the right idea, but go over the limit in work. Five songs and one rather long period of piano playing seemed a little too much for one act. While they gathered in much applause at the close of each previous number, the house didn't recall them for but one bow at the finish. The singer has a good idea of delivering his material and secures considerable out of his mugging. With a little trimming this act might have won top honors.

Grant and Hoag held down an early spot which fact didn't seem to bother them, Grant getting away with good local talk that won favor easily. Miss Hoag makes a splendid appearance.

Another big laugh winner proved to be the closing number, "A Night in a Monkey Music Hall." The "monk" orchestra leader started the show going with his baton and from curtain to curtain the monkey show was a big hit. This is away from the many other animal acts, and is a distinct novelty. It was one of the three real good acts at the Fifth Avenue this week.

Van Hoven, Sergeant Brennan and Angela Delores & Co. (New Acts.) *Wynn.*

Tommy Sedgwick is in Atlanta, for his health.

Fred Duprez, lately returned from the other side, will open on the Orpheum tour Aug. 14, at Minneapolis.

The two girls in the juggling act called The Tennis Duo, formerly worked in and owned The Tennis Trio.

Harry Lamont will put on "Hotel Dizzy Wizzy," (formerly "7 Crazy Bugs") for T. W. Dinkins' "Jolly Girls."

F. Schmergle, the elephant man, is in New York for a trainer for his elephants, now with the "Two Bills" show.

AMERICAN.

The bill at the American Monday evening was a pretty ragged affair in its running. It started off poorly, and did not recover until Henderson and Thomas, a colored act, scored one of the two hits of the evening. Frank Bush next to closing the first half, made the other.

The big feature, Laura Jean Libbey (New Act) just appeared, used up ten minutes and disappeared. Another new comer, the Kilties Band, closing the program, did not come up to expectations, in music or selections. The band has about twenty-six musicians, but the numbers chosen either do not afford scope for volume, or the volume isn't there. The leader seems to have a habit of cutting the notes short. To conclude the musical portion, the band played a medley of Scotch airs, some unenlivening.

A shift from the program arrangement brought Zona Vevey, the Englishwoman who opened last week, into the "No. 3" position. Though this was against her, Miss Vevey has not her act framed properly, even after a week's playing. "Wee McGregor," her best song of the present repertoire, still opens, when it should close the turn. A new number, probably "Mary Dear" was employed to finish. Miss Vevey has not the voice to sing "Mary." Nor should she wear the white male suit for this or any other song excepting the one first sung while in it. The girl sang three numbers, and could have sung a fourth had she not jockeyed for applause. The truth seems to be Zona Vevey needs a stage manager, and should sing all the songs in her repertoire to him. She has an act, but does not seem to be able to bring it out. In a theatre Miss Vevey would do much better, but the chance is still there on the Roof.

Another Englishwoman helped the foreign tinge to the program. Lucy Weston was there. Lucy, the girl who knows more about make up than any woman on the stage. And Lucy is second to no one as a dresser. The evolution in and the revolution of Lucy Weston from the day she landed in New York to play the Klaw & Erlanger time is the seventh wonder of the world. Next to closing Miss Weston did well. She had a couple of new songs, and closed with "My Husband's Left Me Again." Her "Oh, Say, Doctor" isn't such a bad little ditty either. Lucy held down the lyrics in all the songs. She seems to be banking more on good looks, good dressing and good delivery. That Lucy girl has them all.

Adelaide and John J. Hughes filled in, Clara Ballerini being out of the bill. Adelaide wore a handsome sou-bret dress, but did no toe dancing. This undoubtedly injured the act, for the toe work, whether ballet or tricky, is expected from Adelaide. Her tricky dancing especially seems to get over easily.

The Three Yoscarrys opened after intermission, without change in act even to clothes worn, and Geo. Brown and his dogs (New Acts) opened the show. Post and Russell were second.

The dancing finish by the colored comedian of Henderson and Thomas stamped them the hit they became. *Sime.*

BRIGHTON THEATRE.

The weather looked threatening on Monday evening, but the same crowd was in the Brighton, the popular stopping place around Coney this summer. The show this week has plenty of good things. If there is one place in the world a show is appreciated, it is at the Brighton Theatre.

Mike Dazle with her "L'Amour De L'Artist" was the feature for the week. The pantomime goes over big, the audience taking to it right off. In next to closing position the dancer scored a big hit.

Bedini and Arthur followed the pantomime. After their regulation vaudeville act, they gave a burlesque on Dazle's sketch, that probably is the biggest scream recorded on the summer records. Audiences have laughed heartily but it would be difficult to find a crowd who did quite so much laughing as this Brighton collection did at the travesty. The comedian as "Dazle" looked funny enough for a whole act himself. "Madame Crazie" the burlesque is called.

Morton and Moore held over from last week and opened the second part. They seem to be reaching the hit finish more quickly this week, leaving out some of the earlier "gags."

Horace E. Wright and Rene Deitrich have an A1 singing specialty. Two more up-to-date numbers and the couple will have them all guessing. Miss Dietrich looked good in the closing costume.

A good-looking act is that of the Morrissy Sisters and Brothers. The four dance well. The idea of sending the girl that doesn't dance in one number back on the stage surprises the audience when the other returns.

The Four Konerz Brothers open the show with their diabolo and hoop rolling, making a good start for the bill. The boys go through their neat routine with very few misses and the effect throughout is pleasing.

George Thatcher made the audience howl when talking about his wife who weighed 300. Thatcher finished with lots to spare, being a real laughing hit.

Laura Burt and Henry Stanford in "The Order of the Bath" closed the first part. The Three Mascagnos (New Acts). *Jess.*

Irene Romaine the pianologist will play the Orpheum circuit next season, played by Pat Casey.

The De Forests, the vaudeville feature with "The Goddess of Liberty," are now in New York.

"Dreams," a Molasso pantomime production, opens at the American Monday. It may be renamed.

Wright and Dietrich replaced "The Girls From Melody Lane" at the Brighton Theatre Monday for the week.

Cooke, Miss Rothert and Summers sailed July 30 to open in Vienna, Aug. 12, with a continental tour following.

Bert Cooper sailed for Paris after receiving the money Vesta Victoria paid to him in settlement of his claim.

TIVOLI, LONDON.

London, July 26.

There are seventeen acts on the program at the Tivoli this week. They make a fast running good all around show.

Clarice Mayne (third week) grows better as her engagement extends. She is the applause hit of the show. Duncan and Godfrey in "The Coster's Courtship" have a delightful character bit, in which both principals score strongly. The characterizations are bully and the bright lines in the Coster dialect, a treat. The pair will do anywhere.

Carrie Moore, billed as a musical comedy star, is passing more on personality than material. Miss Moore is likeable in all that she does, but is capable of bigger things than her present material allows. Hail and Earle, comedy acrobats, were in the unenviable position at the closing of the program. They did wonderfully well considering the spot, and pulled out a real live success. The act frames up well in both the comedy and acrobatic line.

Rosie Lloyd was another who suffered through position. Rosie was on following Miss Mayne, a poor arrangement at best. Miss Lloyd shows large improvement since her return from America, and passed nicely. Rosie is one of our brightest little dressers.

Roland Bottomley, a nice boy in well fitting clothes, sang a couple of songs without causing any confusion. Mary Law has been doing exceptionally well at the Hip. Miss Law is an artist of the first water on the violin and the music lovers grow wildly enthusiastic over her playing.

Milt Wood is one of the program's big successes. Milt is in a class by himself with the hard shoes and in a country where everyone can do a little dancing, he is cleaning up finely.

Maggie Carr didn't get very far with either her song or banjo playing. Maggie is a bit too light for the position she is holding on the Tivoli bill. Placed earlier, the audience would not expect too much and this would make the girl look more important.

Arthur Melrose was also in too important a spot, opening the interval. Melrose has a new manner of making entertainment out of whistling, but one number is quite enough. When stretched out, it becomes tiresome.

May Fairclough on rather early does a few scenes from Shakespearean plays. That is the announcement although she does do one scene from "The Woman in the Case," not written by Mr. Shakespeare. May is probably a good little actress and she goes after the heavy scenes as though she meant it but it is not a musical hail turn.

Wallace Lupino, a good looking little chap, opened the program with two nicely executed dances before a practically empty house. Wallace will come along in the dancing line. Meredith Meredro "No. 2," sang her song to herself. Fred Elton had a few more to work too but didn't get far. His material is not there.

Two Bobs in their sixth week continue big. Ernest Rees did passably. His talk in places is good, but much of it is pointless and not well knit. Josephine was at the piano also.

LONDON COLISEUM.

London, July 26.

"Too much show" is the great fault with this week's bill at the Coliseum. The first half of the program has three "piano acts," Will Fox following Albert Rees, with Jen Latona one number away from Fox. The acts do not conflict to any extent, but they are "piano acts" nevertheless. One on a bill should be the limit.

Fred Kitchen is having his first West End showing with his military sketch, "Private Potts." The piece is in three scenes. It is a nicely woven little story, well put on and exceedingly well played in a legitimate manner by the entire cast. Kitchen is funny in a quiet easy manner without roughness. His blending of the serious and the comic into almost one sentence is beautiful. His every move becomes funny before the piece has half run its course. The scenery was a little too small for the Coliseum stage, which caused a wait which hurt a trifle, but the act registered a big success, laughing and legitimate.

Ada Reeve had a complaint on position. Next to closing was too late on the bill. It was some time before Miss Reeve "got" her audience, but she managed to pull out. Ada is in need of a couple of new songs. The ballad number might be dropped, it doesn't seem to fit.

Jen Latona pulled out a big hit at the piano. Miss Latona is practically new as a single turn, and from her early showing has a big future alone. At present she is doing too much. Dropping at least two numbers would be a big improvement.

Campbell and Barber were a surprise, closing the show. The comedy bicycle act after the long program had run itself out, came along in whirlwind style and placed a smashing, laughing hit in just the right place. Bros. Egbert opened the intermission with a quantity of rough comedy and some capital eccentric tumbling. The comedy might be shortened and the tumbling extended. The Bros. get their best comedy from the tumbling, and this should be their forte.

The Coliseum is not the best place for a quiet sketch, "For Peace and Quiet" as played by Mr. and Mrs. Leslie Faber didn't fare as well as when seen in another house, more suitable to this style. The piece is played very quietly by the couple, who are finished performers. After the many rough house sketches that have been produced, it is a great relief.

Albert Rees, a "double voice" parlor entertainer did rather well considering. Rees has adopted a style which is a cross between Harry Fragon's and Albert Whelan's. The high falsetto voice is worked overtime, but as usual with high notes, it gains applause. The falsetto sounds anything but pleasing. The dim lights and spot are entirely unnecessary. The voice could be heard under a glare.

Will H. Fox, following Rees, was in wrong. Will is working "straight," the old Padewski make-up having been dropped. Fox has also curtailed his talk somewhat, which seems a pity as he is a good tale teller, and his clear enunciation carried to all parts of the large auditorium.

A SELF-MADE MANAGER

TO HIS BOOKING AGENT.

BY J. A. MURPHY.
(Murphy and Willard.)

East Cranberry, O., August 2.

Dear Mike:

It dont seem as if I would ever get used to the theater language and it's all on account of folks askin for one thing when they mean somethin else. When Marshall P. Wilder sent in a circular ahead of himself he said be sure and get me some half sheets, so I gave the chamber maid at the Merchants Hotel a couple of passes to sneak two sheets out of the house which I tore in two and made four half sheets out of them. Well, when that Wilder feller come in Monday he says I have been lookin all over town and dont see no half sheets. I took him in and when he seen them he laughed like a regular jackass.

The next acter that laughs at me I'm goin to deduct 50 cents out of his wages and then cancellate him. It's no use tryin to suit acters any how. I spent a dollar 65 last week for muskeeto nettin to nail on the windows to keep the bugs out and then along comes that trapeeze feller and says he cant do his act because I aint got no flies in my theater. He got mad and quit so I aint got no trapeeze acter this week.

I suppose I will have a fuss next week with the people that give that Indian show, they say they use a lot of tea peas on the stage so I went to the grocery for a couple of pounds of them but he said he never heard of any body makin tea out of peas. I will make up a big pot of coffee and if that dont suit they can go without.

You never can get acters to answer a straight question. When The Two LeClairs was here they done a right good act which they called the diamond girl. The man goes out in front and throws electrical clothes on her with a magic lantern. I asked where they was last week and he says Dockstaders Theatre Wilmington. He must think i am a new hand at the business and dont know that Dockstader is a minstrel and aint a theater at all.

The best thing in the show this week is the feller that plays the whole band by himself. He has tryangles and fiddles and accordeons hitched to his legs and arms and plays a bass drum with his adams apple. I offered him a job here to play for my show which would save me hlrin a lot of fiddlers but he wouldn't do it.

I see you have Sato the comic juggler comin next week. His contract says he is to get L. K. but you have got O.K. Sato on the list for billing. I aint goin to pay him O.K. so I will put him on the bills as L.K. Sato and that is all he will got.

I get a postal every day from that Ned Burton feller and he always spells my name Sourdough, I think he does it a purpose. Dont send him here again.

Adam Soverguy.

Frank Jones, of the Williams office, returned from his vacation Monday, when Arthur Klien started off for his.

Chas. Muchman, the manager appointed for the Morris American at Spokane, came to New York Monday.

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Lasky's "Seven Hoboes"
"A Night With the Poets"
Five McGregors
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Arthur Rigby
Bachman's Lions
Great Henri French
Watson-Cohan Co.
Five Musical McLarens
Heidelberg Four
"The Eagle and The Girl"
Reiff Bros. and Murray

Amy Butler Co.
Watson's Farmyard Circus
Coakley, McBride and Subers
Vera De Bassini
Harvey Case and Co.
Gypsy Serenaders
Witt's "Singing Girls"
Jewell's Manikins
Happy Jack Gardner
Mr. and Mrs. Dowling
Lillian Mortimer Co.
Soli Marimba Band
La Estrellita

Golden and Hughes
Alpine Troupe
"Aeroplane Girl"
The Mozarts
"Ten Dark Knights"
Sun's Minstrels
Keno, Welch and Melrose
"The Fourth Act"
Gus Williams
"Childhood Days"
Arthur Huston and Co.
"Sunny South"
Arthur Deming

Fondeller Troupe
Carita
Juggling Normans
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BUSH TEMPLE (Walter Shaver, mgr.; agent, W. V. M. A.)—With a house full of professionals, agents and managers the Thursday evening "try outs" were run off with hardly a hitch. Fifteen acts shown. Louis Stone's wooden shoe dancing is far away from others in his line. After going through ordinary dancing, Stone steps into a sort of cabinet, where he dances on the ceiling and the back of same using supports. He should find no trouble in making better time. Clem Hackney's Royal Marionettes showed to advantage. The figures are worked too quickly, but outside of this one fault he has a good offering. De Rossi's Models are about ready to jump to the larger time. The act is very much on the same lines as Seldom's "Models." Seven people are used in the posing, all with a silver bronze covering. The last, a fountain with running water, introduced all of the cast. This and others surely have been taken from the Seldom act. H. R.

CENTURY (L. A. Calvin, mgr.; agent, Earl J. Cox)—An evenly balanced bill for first half of the week; good attendance for second show, Wednesday evening 27, Florence White added attraction, opened. She is a nice looking young lady, has a dandy voice and puts her songs over with lightning speed. For her closing number she sings "You Splash Me and I'll Splash You," wearing a bathing suit of white satin. Her winning personality seemed to attract the audience and she was an early hit. W. J. Mills pleased with character changes. Pauline Arthur and Master Francis are a clever singing duo. Miss Arthur has the stage to herself, while Master Francis occupies a box. They received big applause. The Trolley Car Trio caused laughs with their acrobatics. Jack Kell in his impersonation of a "monk" did exceedingly well. The regular vaudeville season will commence about 15, six acts and pictures. H. R.

KEDZIE AIRDOME (Wm. B. Malcom, mgr.; agent, W. V. M. A.)—Tuesday evening 28 rather small audience. Hall, Pritchard and Mountain, who a few weeks ago had a number that looked as if it might be worth something to vaudeville, have changed the entire act. Now there doesn't seem to be much possibility of its getting further. Harry Von Fossen did nicely. Montambo and Bartelli, comedy acrobats, one of the hits of the evening. Wilson Bros. won the house easily. The comedian is very funny and cornered many laughs. Six International Juggling Girls sent over a routine of club juggling well executed, closing the show. H. R.

Grace Wilson is briefly "vacationing" at Delevan Lake, Wis.

The work of altering the interior of the Kedzie to increase its seating capacity began last week.

E. P. Churchill is expected in Chicago this week, motoring from New York. He left Broadway last Thursday morning.

Katherine Challenor again played Katherine in "The Taming of the Shrew" with Nicholson's Sylvan Players, at the Chicago University last Friday—return engagement.

The Marie Nelson Players will occupy the People's after Labor Day, presenting stock productions. Rodney Ranous will be director and John T. Prince, Jr., the manager. Miss Nelson was leading woman at the College Theatre. Mr. Prince lately retired from a managerial position at the Ziegfeld.

Nellie Kevell returned to New York Sunday, after a three weeks' visit with friends

in Chicago and vicinity. She resumes her duties as Percy Williams' press agent Aug. 15.

Chris. O. Brown, of S.-C.'s eastern office, was in Chicago a few days last week attending to the details of switching the Cincinnati, Milwaukee and Kansas City houses from Paul Goudron's books to his own. With the new season the S.-C. route will be changed so that acts will open in Cincinnati, going thence to Milwaukee, Minneapolis, Duluth, Winnipeg and then westward, circling round for twenty-four weeks, making Kansas City the closing stand of the bookings.

Edgar T. Davies, State factory inspector, who in himself is the "Gerry Society" out this way, was divorced last Saturday, his wife letting the case go by default.

Jones, Lenick & Schaeffer will build at Fortieth Ave. and Harrison St. a vaudeville house, seating capacity 1,800, to be ready by the new year.

The Weber, formerly Columbus, opens 6 with Barton & Wiswell's Dixie Minstrels.

Next Sunday night the Polly opens for three preliminary weeks of Western Wheel shows with Strouse and Martin's "Lady Buccaneers." Several Chicagoans went to Milwaukee last Saturday night to see the opening of the show at the Star in that city.

Geo. S. Wood, the Colonial's press agent, fathers this one: When Elizabeth Murray broke her knee-cap recently she was advised that immediate hospital attention was demanded, and, when asked if she had any preference, she wanted the list of public institutions of that sort named over to her. Several hospitals were mentioned and when the name of Michael Reese was named Elizabeth said: "That for mine." It was not until she had passed several days at Michael's that she learned he was a Hebrew and not an Irishman.

The preliminary billing for the 101 Ranch Wild West engagement at Riverview, 21-23, has begun.

The Sells-Floto Circus will give two Sunday performances at South Chicago 21, their only appearance within the city limits.

Last Monday afternoon and evening the Hagenbeck-Wallace Show appeared at Hammond, Ind., a short car-ride beyond Chicago's southern boundary.

"The Fortune Hunter" will continue at the Olympic until Sept. 3. Then Laurette Taylor will open a limited engagement in "The Girl in Waiting." Later on Clayton White will take possession for an expected run of "Get-Rich-Quick Wallingford."

In spite of the warm weather which has prevailed for weeks, the summer park season in Chicago is reported to have been most unsatisfactory in points of attendance and general financial results for everybody. These conditions are purely comparative in recalling the sensational crowds and takings of a few seasons ago. For the past two or three summers conditions are said to have become gradually worse, until the present year, the worst of all.

Aug. 15 the Studebaker opens its season with a return of Montgomery and Stone with "The Old Town" to the house where the piece was originally acted.

Sol. Solomon has succeeded Maurice Cass in "My Cinderella Girl." William Norris returns to his position as star of the organization next week, after a month's vacation. Isabelle Randolph is also a new member of the company.

The McConnell Sisters have been engaged as an added attraction for "The Girl in the Kimono," at the Ziegfeld.

Englewood began its round of "combination" entertainments which the National provides in changed weekly bills with "Rose, lily and Red Gate" last Sunday night. The Haymarket and Crown, which eventually will play the same line of attractions, will not start season for two or three weeks.

law, which prohibits the employment of children on the stage. Schmidt claims he has a permit from Judge Murasky of the San Francisco Juvenile Court, which allows the employment of children, and has retained attorneys to fight the case.

Manager Ed. Levy of the Chutes is back after a vacation in Southern California.

Henry C. Wyatt, manager of the Mason Opera House, Los Angeles, died 23, after an illness lasting several weeks. Mr. Wyatt had been associated with the theatrical business for over forty years. He was a native of Richmond, Va., and was sixty-one years of age at death.

Attorney Abe Hummel is in San Francisco stopping at the St. Francis. He leaves shortly for Southern California.

Work is progressing nicely on the American Music Hall. The renewed activity has rekindled interest.

Manager Sam Harris of the Wigwam, who has been having quite a siege of ill health, has entirely recovered.

Edith Melville, a single that came out over the Pantages' Circuit, and Bob Cunningham, working in Billy Inman's act, have joined the Mike Kelly Musical Comedy Co. at the American.

Shayne & King are back in Frisco with a new line of material, featuring Shayne's clear soprano voice in several operatic selections, which is creating great surprise. They have received several offers to remain in this vicinity before returning east.

Manager Zick Abrams of the National is expected back this week.

SAN FRANCISCO

VARIETY'S Western office, 2084 Sutter Street.

By LESTER FOUNTAIN.

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum).—Four Fords, dancing; Granville and Rogers, "Two Odd Fellows," songs and talk, in tough spot closed strong; Thomas J. Ryan and Mary Richmond, sketch, "Mag Hag-gerty's Visit"; Mr. and Mrs. Jack McGreevy, "The Eccentric Fiddler and the Country Maid," got away flying, laughing hit of the bill; holdovers, Annette Kellerman, diving Venus, remains big favorite and a draw; Clifford and Burke, burnt cork comedians, landed solid hit; The Four Cliftons, models of physical culture, well rewarded; Harry Atkins, the modern Orpheus, caught on nicely in early position.

NATIONAL (Zick Abrams, mgr.; agent, S. & C. W. P. Reese).—Harry Tauda, Japanese equilibrist, held attention; J. Francis O'Reilly, the missionary of mirth, has unnecessary habit of making excuses for himself; Harry and Kate Mitchell, in "Crazy for a Minute," a bad spot, but landed solid laughing hit; Estelle Wordette and company, in "A Honey-moon in the Catskills," woman of company very clever; Zinelle and Boutelle, in "237 Miles from New York," patter could be improved, singing good; Anita Diaz's Monkeys, found favor.

WIGWAM (Sam Harris, mgr.; agent, S. & C. W. P. Reese).—Mabel Valentene Moore, "The Female Bandow," good novelty, well rewarded; Spingold and Girard, in "The Revellie," fair; Ward and Weber, America's representative dancers, clever stepper, well rewarded; Four Rio Brothers, on the Roman rings, big applause; Murray K. Hill, monologist, did well; Watson, Hutchings and Edwards, in "Schmal's Night Off," enjoyable; Sig. Dumond, operatic baritone, scored.

AMERICAN (James Pilling, mgr.; agent, S. & C.).—Kelly Musical Comedy Company, dialog slow, more ginger would improve; Neil McKinley, in "Syncretized Melodies," well rewarded; Bovis and Darley, comedy skit, "Married," good sings; Fitzgerald and O'Dell, The Daffy Dusties, big hit; Helen Stuart, comedienne, clever and has good idea, should eliminate half the talk and do more singing; The Two Johnsons, in songs and dances, good workers, found favor.

CHUTES (Ed. Levy, mgr.; agent, Pantages, direct).—The Four Bards, world's greatest gymnasts, hit the bill; The Satanellas, novelty acrobatic dancing act, ordinary; Dick Thompson and company, comedy skit, "Terry's Return," gave bill good start; Sylvia, monologist, good laugh winner; Reiser and Gore, songs and talk closed big.

Gene Rogers and Jack Stewart (Rogers, Stewart & Ellwood) received their cards this week as members of the Vaudeville Comedy Club.

S. Morton Cohn arrived in town last week where he will remain until 9, upon which date he sails on the liner Mongolia for a two months' tour of the Orient. Mr. Cohn sold his interest in a string of M. P. houses in the North for \$130,000.

The Six Roma Juggling Girls close the tour of the S-C Circuit in Los Angeles week 24, jumping direct to Buffalo, N. Y., opening at the Garden Theatre there Aug. 14.

H. C. Schmidt, proprietor of the Novelty, Palo Alto, Cal., was arrested 23 upon complaint of Mrs. S. C. Merriman, a humane officer, on a charge of violating the state

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Best bill of the summer. Dr. Herman makes the top line position. The lighting transfer system from Brighton held up the Doctor's baggage and the act did not show until Monday night, when a well filled house showed plenty of interest in the electric exhibition and laughed long and loudly at the big comedy finish. Splendid showmanship makes this act and it was well liked here. Monday night's audience was more than twice that of William Hawrey and his company in "Compromised." The veteran Patsy Doyle pulled down a big share of the laughing honors. Harry Fox and the Millership Sisters worked as rescuers on Monday. The act closed the show in the afternoon and went through flying from start to finish. In the evening it followed Dr. Herman and while the going was a bit harder the trio pulled out a winner without a break. Mrs. E. Annis exhibited herself at the piano and accompanied her company of musicians and a singer in a manner which pleased. The comedy acrobatic turn of Cunningham and Marion met with plenty of favor. Carl Handal, a young man who has chosen singing and dancing as his specialty, made his first appearance here. He is billed "The American Liddle Cliff." This is his mistake. He imitates Cliff in every way possible without getting very close to the original, but he can dance and can put a song over. He should work out something original along the same line, for he displays talent. The trained dogs of Ballerini filled the opening position unusually well. It is an excellent act and is featured by the free and willing manner in which the animals work. The Four Readings did very well in the closing spot with their clean-cut acrobatic and hand-to-hand tricks. It is a neat, showy and likable number of its class.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart. McHugh).—Bigelow's "Merry Youngsters" headed the bill this week and landed a solid hit Monday evening. This is another copy act of Gus Edwards' "Schoolboys and Girls." Irene Lee and her two dancing boys also registered strongly. Four of the other five acts were singles. Eddie Barto did nicely with singing and dancing. Bill Jones pleased with his musical instruments. Chas. Thomson offered a comedy juggling turn, which reached a higher average than the ma-

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 ASK HER IF SHE'LL HELP YOU WHEN THE BUSINESS DOES BAD;

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larity of this sort of acts in the small houses. Thomson's weakness is in his attempts at comedy. Irene McCord, familiarly known locally, replaced Louise Hudson, who cancelled owing to the sudden death of her father. Miss McCord got through nicely with a straight singing turn. The Huxtables have an act which might be whipped into good shape, but at present it is framed up wrong at the start. The best work is at the finish. The audience bit is poorly handled and the man is overdone except for the closing number; pictures.

PHILADELPHIA HIPPODROME (M. W. Taylor, mgr.; agent, Taylor & Kaufman).—Hughes Dougherty, the veteran minstrel, heads this week's bill. Fred Hunt, a high diver, furnished the big sensation number. Others are: Five Flying Dordans; Six Nelson Comiques; Hilda Bucher; Six Dancing Wonders; Levan Trio; Flatow and Dunn; Tommy Nelson, clown, and Clark's comedy circus.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Gypsy Sextet; Morgan Brothers; McClain and Mack; Julia Raymond Tracy; pictures.

GIRARD (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman).—Gregoire and Elmira; Harvard and Cornell; Ernie and Ernie; Elona; pictures.

MANHEIM (Fuhrman Bros., mgrs.; agents, Taylor & Kaufman).—The Aldeans; Ward and Raymond; Merkle Sisters. Second half: Harris Twins; McCracken and St. John; Dan Dawson; pictures.

PLAZA (Chas. Oelschlager, mgr.; agent, H. Bart McHugh).—Belle Gordon and Al. Barber; Lina Pantzer and company; Percy and Emma Pollock; Ted Lesore; Mr. and Mrs. Frank Wallace; pictures.

BROAD STREET CASINO (Walter Jacobs, mgr.; agent H. Bart McHugh).—First half: Blanch Bailey; Hamilton and Massey. Last half: Altman and McFarland; Dottie Farmer; pictures.

GERMANTOWN (Dr. Stumphig, mgr.; agent, Chas. J. Kraus).—First half: Magneto; Edgar Berger; Sutherland and Blesoe; Kelly and Hallman. Second half: Magneto; Tom Gibbons; Yeager and Kemp; The Barringtons; pictures.

HIPPODROME PALACE (J. Segal, mgr.; agent, Chas. J. Kraus).—Phil. Bennett; McKeever and McAvoy; pictures.

The William Penn and Grand Opera House closed for the month of August last Saturday night. The Penn will resume vaudeville. The Grand will probably play popular price attractions.

The pictures of the Jeffries-Johnson fight at Reno were shown at the Phillips' grounds this week, the Hippodrome show closing last Saturday night a big loser. The fight pictures were shown in the Academy of Music last week and made a few hundred dollars at 50c-\$1. They are being shown at 25-50c. this week.

AUSTRALIAN NOTES.

TIVOLI.—The strongest bill seen here for some time comprises The Charlenes, jugglers; Dardinis, likewise; Mendel, blind pianist; Billy Williams, comedian; Lieutenant Travers, ventriloquist, and the Dancing Donnelly's.

NATIONAL.—Nat. Clifford, English comedian, big attraction, supported by Delavale & Gilbert; Wise & Milton (American colored); Mabelle, dancer; Joe Rox, Chas. Howard and the Tossing Testros.

TIVOLI (Adelaide).—Carter, magician, and Howard Bros., telepathy, sharing top-line honors. Also here: Fred Bluet and his Boy Scouts; Lee Brunins; Nellie Maher and usual holdovers.

OPERA HOUSE (Melbourne).—Alburtus & Millar (finishing); Fred Keeton, comedian; Olive Lenton and others.

GAILETY (Melbourne).—Headliners are Armstrong & Verne, who are going big. Supporting: Morris & Wilson; Three Midgots; Cliff Quartet; Wally Ricardo; Carlton & Sutton; Tim Howard and Jack Kearns.

Castellane and Montgomery, one of the acts of hypnotism seen here, were closed after putting in one week at the National (Sidney). The act was a palpable "fake." How it lasted so long is a mystery. A disappointed "subject" turned "King's evidence."

Leo Cooper has left for Manila, P. I. This clever player failed to make good in Sydney, and just managed to pass through at Newcastle. The act and acting were fine, but the class of audience—well, ask Leo. Right here let it be said that they won't stand for high-class talking acts.

BEAUMONT, TEX.

PEOPLES' (Rupert Cox, mgr.; agent, Frank Hodkins; Monday rehearsal 3).—Week July 25, Cora Thomas, character comedienne and Mexican dancer, very good; "Mysteria," songs, excellent; Rhodes, Rhodes and Winifred, very good; La Boheme Quartette, bit of bill; Dan Randall, character comedian, fair; Dunbar and Turner, S. and D., great. WALKER.

CHARLOTTE, N. C.

CASINO (J. F. Powell, mgr.; agent, Ernest White; rehearsal, Monday 10).—Casino reopened; Bonner and Meredith; C. Wilbur Levering; m. p.—ALAMO (Chas. Kimbell, mgr.; agent, direct; rehearsal, Monday 12).—Ollie W. Dilworth; Pauline Welsh; m. p. LLOYD.

ERIE, PA.

FOUR MILE CREEK (H. T. Foster, mgr.; agent, Harry Hahn).—Warren Bros., well received; Fernandez Duo, good; John Le Clair, clever; Three Troubadours, excellent; Yamamoto Bros., very good.—WALDAMER PARK (H. T. Foster, mgr.; agents, U. B. O.).—Ortlesque Randolphs, very clever; Mortelle, good; Leonard & Drake, went big; Musical Forrests, excellent; Blockson & Burns, well received.—HAPPY HOUR (D. H. Connelly, mgr.; agent, G. H. Ver Beck).—Martin Howard, clever; Roeder & Lester, good. M. H. MIZENER.

HARTFORD, CONN.

HARTFORD (Fred P. Dean, mgr.; agent, direct; Monday and Thursday rehearsal at 10).—1-3, Hastings and Ward, sister act, pleasing; Moran and Tingley, clever; Major Smith and May, s. t. and baton swinging, scored; Three Davis Brothers, musicians, went well; 4-6, Leslie and Thurston, xylophone; Murray Golden; Walter and Vivian, s. and t.; Kramer and Sheek.—NOTES.—The Jeffries-Johnson pictures were shown all the week at the Scenic, despite the outcry from ministers and others. The ten-cent house drew from 50c. to \$1 for seats and the theatre was well filled at every show.—THE HUNTER.—Bradford closed a very successful stock season 30. A benefit performance was given to W. F. Stevenson, for 15 years the treasurer of Parsons' Theatre.—At present the Hartford is the only vaudeville theatre open in Hartford. Several picture houses have closed until Sept. 1, and stock is being produced at Poll's.—The Hartford

is featuring the Hartford Stock Co. in talking pictures.
 R. W. OLMSTEAD.

JAMESTOWN, N. Y.

CELORON (J. J. Waters, mgr.).—Valerie Bergere and company opened a two weeks' engagement, a hit; Piccolo Midgots, fine; Haviland and Thornton, good; Christy and Willis, jugglers, pleased; H. T. McConnell, satisfactory; The Carl Dammann Troupe, acrobats, outside attraction, big hit.—NOTE.—Peterson and Wood, of the Bijou Dream, are building a new house, to seat 700 to be called the Bijou. It will open in September with pictures and vaudeville.
 L. T. BERLINER.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10).—Week 25, Anabelle Whitford, headliner, big hit; De Lion, juggler, clever; White and Simmons, capital;

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| 4 "MOVING DAY IN JUNGLE TOWN" By BROWN and AYER | 9 "BAND! BAND! BAND!" By BROWN and AYER | 14 "THE GARDEN OF ROSES" By JOHANN SCHMID and J. E. DEMPSEY |
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couple of weeks.—MAJESTIC (Harry Revier, mgr. and agent).—M. P. and vaudeville; good business. OWEN.

WASHINGTON, D. C.

COSMOS (A. J. Brylawski, mgr.; agent, Norman Jeffries and Ed. Oliver; rehearsal, Monday 10).—Rogers and Bunstock, singing, hit; Boyd, Nolan Co., did very well; Terlie Miller, pleased; George Smedley, musical, well received; Allen and Kenna, put over a very funny playlet; Kelly and Lafferty, s. and d., very good; The Two Gabberts, acrobats, very clever; Evans and McKurk, s. and d., applause; winners.—MAJESTIC (C. B. Weston, mgr.; agent, W. S. Cleveland; rehearsal, Monday 11.30).—Schade, Belmont and Schade, s. and d., decided hit; Frizzo, magician and illusionist, second honors; Lynch and Blaise, monologists and impersonators, very good; Arline Wiseman Co.,

pleased.—NOTES.—Hammersley and Milton are rehearsing a new act which will be ready for presentation the first week in September. The Casino will reopen 15. Manager Mayer is now in New York, with headquarters in the offices of Wm. Morris. EDWARD DOMBHART.

YONKERS, N. Y.

ORPHEUM (Sol. Schwartz, mgr.; agent, U. B. O.; rehearsals, Monday and Thursday 12).—July 28-30, Amelia Summerville, comedienne, well received; "Stage Struck Kids," acted big; Cornelia and Wilbur, comedy acrobats, liked; Aug. 1-3, Rosa Arlaga and company in McKee Rankin's new dramatic sketch, strong plot, rather heavy for vaudeville, but well acted; Catherine Cronin and company, good; Althia Morrison, character s. and d., pleased. CRIS.

VARIETY ARTISTS' ROUTES FOR WEEK AUG. 8

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from AUG. 7 to AUG. 13 inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will be printed.)
"C. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.

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Alpine Troupe Forepaugh Sells C R
Alton Ethel 1532 Belmont Av Seattle
Altus Bros 128 Cottage Auburn N Y
Alvarados Goats 1235 N Main Decatur Ill
Alvies The 301 E Wash Springfield Ill
Alquist & Clayton 545 Bergen Bklyn
Alrona Zoeller Trio 269 Hemlock Bklyn
Alvin & Zenda Box 365 Dresden O
American Newsboys Park Memphis
Ames & Corbett 973 Gordon Toledo
Amsterdam Quartette 131 W 41 N Y
Anderson & Anderson 829 Dearborn Av Chicago
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Apdals Animals Orpheum Oakland
Araki Troupe Haas Show C R
Arbers & Wagner 146 W 38 N Y
Ardelle & Leslie 10 Brozel Rochester
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Armstrong Ellis H Wildwood N J
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Arnold & Ricky Owego N Y
Arthur Mae & Unity Pl Boston
Atkinson Harry 21 E 20 N Y
Atwood Warren 111 W 31 N Y
Auer S & G 418 Strand W C London
Auger Geo W 12 Lawrence Rd So Ealing Eng
Austin Eddie 3110 E Phila
Avery W E 5006 Forestville Chicago

B
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Bates & Neville 57 Gregory New Haven
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Beaman Fred J Hudson Heights N J
Beardsley Sisters Union Htl Chicago
Bedell Walter H & Co 125 N Y
Behrend Musical 52 Springfield Av Newark N J
Belmel Musical 340 E 87 N Y
Bell Arthur H 488 12 Av Newark N J
Bell & Richards 211 E 14 N Y
Bellemontes The 112 5 Av Chicago
Belmont Joe 70 Brook London
Benn & Leon 229 W 38 N Y
Bennett Trio 206 W 67 N Y
Bennett Bros 339 E 66 N Y
Bennett Sisters 1308 Forest Av Kansas City
Bennington Bros Park So Bend Ind
Bentley Musical 121 Clipper San Francisco
Benton Elwood 6 H Cincinnati
Benton Granby & West Saratoga Htl Chicago
Bertina & Brockway 311 3 Av N Y
Beverly Sisters 5722 Springfield Av Phila
Beverly & West 262 Delaware Buffalo
Beyer Ben & Bro 1406 Bryant Av N Y
Bicknell & Gibney 243 S East Av Oak Park Ill
Bimbos The 684 Pacific Appleton Wis
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To quote a line from the very song already mentioned, San Francisco says to Lily Lena, "You've got such a neat little, sweet little way with you we adore." Miss Lena's hit yesterday was emphatic. She was the popular feature of the bill and she had strong competition, too.

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Foster Eleanor Del Prado Htl Chicago
Foster Geo A Ringling Bros C R
Foster Harry & Sallie 1836 S 12 Phila
Foster Ringling Bros C R
Fowler Bertie Htl Lincoln N Y
Fox & Summers 517 10 Saginaw Mich
Fox Florence 172 Filmore Rochester
Foy Margaret Academy Suffolk Va Indef
Foyer Eddie 2338 E 100 Cleveland
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Furman Radio 2026 Lexington Av N Y

Gaffney Sisters 1407 Madison Chicago
Gaffney Al 838 Vernon Bklyn N Y
Gale Ernie 169 Eastern Av Toronto
Gardner George & Co 4446 Kenmore Av Chicago
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Goyt Trio 356 Willow Akron O
Grannon Ila Melrose Park Pa
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Grunts Thos & Co 8 Poplar Merchantville N J
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Hall E Clayton Moosic Pa
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Halsey Boys 21 E 98 N Y
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Hamlin E C Scott Pl Detroit
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Hensella & Howard 646 N Clark Chicago
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Henry Dick 207 Palmist Bklyn
Henry Girls 2326 So 17 Phila
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Jeffries Tom 362 Livingston Bklyn
Jennifers The 1308 I Washington
Jerge & Hamilton 392 Mass Av Buffalo
Jerge Louis 201 Esser Av Buffalo
Jess & Dell 1202 N 6 St Louis
Jewel 283 Littleton Av Newark N J
Jewel & Barlowe 3622 Arlington Av St Louis
Jewman Billie Dads Htl Phila
Johnson Honey 39 Tremont Cambridge Mass
Johnson & Mercer 612 Joplin Mo
Johnson Bros & Johnson 6245 Callowhill Phila
Johnstons Musical 377 R Av N Y
Johnstone Chester B 333 S Av N Y
Jones & Gilling Globe Boston
Jones & Rogers 1351 Park Av N Y
Jones Maude 471 Lenox Av N Y
Jones Johnnie 502 E 6 Av N Y
Jones & Whitehead 83 Boyden Newark N J
Jones Alexander Dunbar Columbus O Indef
Joyce Jack Chatelet Paris
Julian & Dyer Saratoga Htl Chicago
Jundis Lea Sells Floto C R
Juno & Wells 511 E 78 N Y

K

Kartello Bros Paterson N J
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Kessner Rose 438 W 164 N Y
Keyes Emma 227 W 40 N Y
Kidders Bert & Dorothy 1274 Clay San Fran
Kilda 333 St Lawrence Montreal
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King Bros Bijou Knoxville
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Lacey Will 64 Bates Washington
Lafayettes Two 185 Graham Oshkosh Wis
Lakola & Lorain 1685 Ellis San Francisco
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Lampe Bros Villa Rosa Absecon N Y
Lancaster Mr & Mrs Tom New Castle Del
Lancaster & Miller 546 Jones Oakland
Lane Goodwin & Lane 3713 Locust Phila
Lane & O'Donnell 271 Atlantic Bridgeport
Lane & Ardell 332 Genesee Rochester
Lane Eddie 305 E 73 N Y
Lang Agnes care Geary Almore Moscow Sydney
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Langdons 708-17 Racine Wis
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Lansner Ward E 232 Schaeffer Bklyn
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La Raub & Scottie Frenchs Sensation
La Rose Bros 107 E 31 N Y
La Rue & Holmes 21 Little Newark
La Tour Irene 24 Atlantic Newark N J
La Tosca Phil 136 W 32 Los Angeles
La Vora Dorothy Grant Htl Chicago
Larose 228 Blocker Bklyn
Larriees & Lee 32 Shuter Montreal
Latina Mile 4001 Brooklyn Av Kansas City
Laurence Effie Allaben N Y
Lavine & Inman 3201 E 81 Cleveland
Lavardes Lillian 1209 Union Hackensack N J
Lawson Chasess 61 Madison Chicago
Layton Marie 262 E Indiana St Charles Ill
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Le Grange & Gordon 2823 Washington St Louis
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LeRoy Vic 332 Everett Kansas City Kan
Le Roy Chas 1806 N Gay Baltimore
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Levitt & Fallo 412 Cedar Syracuse
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Lewis & Lake 2411 Norton Av Kansas City
Lewis Phil J 116 W 121 N Y
Lewis & Harr 141 W 16 N Y
Lewis Walter & Co 677 Wash'n Brookline Mass
Lingermans The Centerville R I
Linton Tom De Jonghe Htl Chicago
Livingston Murry 830 E 163 N Y
Lloyd & Castano 104 W 61 N Y
Lloyd & St Clair Box 96 Round Pond Me
Lockhart & Weaver 252 W 38 N Y
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Melrose & Kennedy 418 Park Av Bridgeport
Mendel 18 Adams Strand London
Mendelsohn Jack Follies of the Day
Menetkel 104 E 14 N Y
Meredith Sisters 29 W 65 N Y
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Merritt Raymond 178 Tremont Pasadena Cal
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Methren Sisters 12 Culton Springfield Mass
Meyer David Pantages Victoria B C Indef
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Military Four 679 E 24 Paterson
Millard Bros Eagle Mills N Y
Miller Ford 26 Braxton Buffalo
Miller & Mack 2641 Federal Phila
Miller & Princeton 88 Olney Providence
Miller Theresa 118 W Grand Av Oklahoma
Millers The Haag Show C R
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Milton & De Long Sisters 2454 Irving Denver
Miller Joe 241 W 38 N Y
Mintz & Palmer 1305 N 7 Phila
Miskel Hunt & Miller 108 14 Cincinnati
Mitchell Wm R Wildwood N J
Mitchell & Cain Hip Hull Eng
Moller Harry 30 Bygner Delaware O
Montague Mona Box 207 Tuolumne Cal
Montgomery Marshall 1858 E 14 Bklyn
Montgomery Harry 65 E 110 N Y
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Morgan Bros 2525 E Madison Phila
Morgan King & Thompson Sls 603 E 41 Chicago
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Osburn & Dola 335 No Willow Av Chicago
Ott Phil 178 A Tremont Boston
Owen Dorothy Mae 8047 80 Chicago
Ozavs The 48 Kinsey Av Kenmore N Y

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Palme Esther Mlle 121 E 46 Chicago
Pantzer Willy Hip London
Paradis Billy C N 1 Htl L'Assumption P Q Can
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Pike & Calame 973 Amsterdam Av N Y
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Reeves Al 145 State Bklyn
Reffkin Joe 163 Dudley Providence
Regal Trio 116 W Wash Pl N Y
Reid Sisters 45 Broad Elizabeth N J
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Ripon Alf 645 E 87 N Y
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Spencer & Austin 3110 E Phila
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Stanley Stan 905 Bates Indianapolis
Stanwood David 364 Bremen E Boston
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Steinert Thomas Trio 531 Lenox Av N Y
Sterns Al 670 3 Av N Y
Stevens E 135 So First Bklyn
Stevens Paul 323 W 28 N Y
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Stirk & London 28 Hancock Brockton
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Sully & Hussey 167 Dearborn Chicago
Sully & Phelps 2310 Bolton Phila
Susanna Princess Pantages Sacramento
Sweeney & Rooney 1434 Sumner Av Scranton
Sylvesters The Plymouth Htl Hoboken N J
Symonds Jack Academy Norfolk Va
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Thorns Juggling 58 Rose Buffalo
Those Three 223 Scott San Francisco
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Tops Topsy & Tops 3412 W School Chicago
Touhey Pat & May E Haddam Conn
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Tracy Julia Raymond Bartholdi Inn N Y
Travers Belle 210 N Franklin Phila
Travers Phil 5 E 115 N Y
Travers Roland Pantages Sacramento
Tremain Musical 230 Caldwell Jacksonville Ill
Trent Geo & Bonnie 328 W 43 N Y
Troubadours Three Park E Liverpool O
Thrillers The 348 E 20 N Y
Troxell & Winchell 306 3 N Seattle
Tuttle & May 3887 W Huron Chicago
Tweedley John 212 W 43 N Y
Tydemann & Dooley 108 Elm Camden N J

U

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V

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Van Billy & Beaumont Sis Georges Mills N H
Van Chas & Fannie 21 Eldert Brooklyn

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Venedian Serenaders 676 Blackhawk Chicago
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Veronica & Hurl Falls 1336 Gillingham Phila
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WATCH US!

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PAT CASEY IN THE EAST and ADOLPH MEYERS IN THE WEST

WM FERRY THE FROG

Engaged by Mr. Mike Shea for the opening week (Aug. 1) of
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JUVENILE
JUGGLER

JUGGLES ANYTHING FROM A FEATHER TO AN AUTOMOBILE

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Personal Direction. EDW. S. KELLER

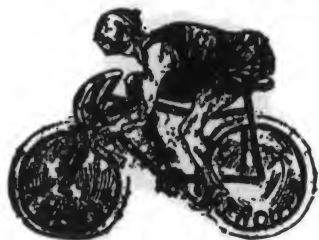
Oliver Ike	Stanley Stan (C)
Olivetti Troubadours	Stanley & Weaver (C)
Osborne Elmer (C)	Startup Harry (C)
Otto & West (C)	Steger Bossie
Packard Thad C (C)	Stewart Beatrice
Palmer Joe (C)	Straw Nina
Patterson Bros	Sully & Hussy (C)
Patty Felix	Swann Ila
Paul & Kent (C)	Syrette Geo D (C)
Paulus & Long (C)	
Perkins E J (C)	Tanaka Kin (C)
Petroff (S F)	Tannen Julius
Phasma (C)	Temple D (L)
Potter Harry (S F)	Templeton R (L)
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The act is fully copyrighted, details, business
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It has never known a fall.
So PIRATES beware! Don't come in reach
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Just finished fourteen weeks on Interstate Cir-
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"Abbie Mitchell, a beautiful Spanish-negro girl from Martinique, who rejoices in this decidedly un-Latin cognomen by the naming grace of her managers, is the spring sensation at the Los Angeles Theatre. Miss Mitchell, who is brilliant, intelligent and finely educated, is the possessor of a superb lyric soprano, a soprano fairly bubbling over with temperament and radiant with beautiful quality. The passion and interpretation of the few trivial songs she undertakes at the matinee and night performances glorify these compositions and make them seem much better than they really are."—Los Angeles "Times."

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ROMA Juggling Girls

"RACKET AND INDIAN CLUB JUGGLERS"

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CostumedComing East
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SKETCHES on hand or written to order.GUY
RAWSON AND CLARE
FRANCES

"JUST KIDS"

IN

"YESTERDAYS"

NEXT WEEK (AUG. 8), EN ROUTE TO CALIFORNIA

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Vaudeville Headliners and Good Standard Acts

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FIX YOUR ACT

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FOR A DOLLAR
A penny a thought for the brightest thoughts of the world's best wits. 100 stories with 1,000 laughs. No story is new; it's the way you tell it. I teach you the way. I mail you these stories. "A Riot Call," with an eight-minute dialogue; also one perpendicular mile of monologue; all for the cost of typewriting. Mail me to-day one dollar money order. It will jump your salary and place on the bill. I give you 100 of the best stories ever told. 1,000 laughs boded down to one perpetual scream. Twenty-one years author and stage director of New York successes is guarantee I know a laugh when I hear one (I'm dead), and I will return your money if it's not good. Why do I do this? I want to write you an act to order. Show you how to advertise, place your act where it belongs.
Now writing for Teddy Roosevelt, Hetty Green and Chuck Conners.
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A Lady (gymnast, one who can do traps or rings. State age, height and weight. Address O. A. ZECH, Shattuck O. H., Hornell, N. Y.

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SIXTEEN SUCCESSIVE WEEKS.
FARES AND BAGGAGE PAID by the management from time of arrival until departure from Australia. ONE PERFORMANCE AT NIGHT; MATINEES, WEDNESDAYS, SATURDAYS AND HOLIDAYS. NO SUNDAY WORK. Five per cent. commission charged on all contracts.
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JAS. C. BAIN, General Manager.
National Amphitheatre, Sydney, Australia.
Cable Address, PENDANT.

WHAT

BAYARD

The renowned critic of the LONDON SUNDAY
CHRONICLE, thinks of

FRIEND

AND

DOWNING

The Best Hebrew Couple

I cannot pretend that I have much regard for the average Hebrew comedian. The class threatens to develop into something worse than the red-nosed comic. There are a few notable exceptions. One is Friend, of Friend and Downing. He has a perfectly natural fund of humor which flows easily and readily. He has not made himself an extremely dirty Hebrew as some have done, and he does not search for extremes in his ingenuousness.
Downing, who plays the "straight" part, is smartly garbed, clean cut and quick to his points. His voice is queer enough to interest, and his brogue is sufficiently Irish without being rock-bewn.
I have no hesitation in awarding Friend and Downing the palm in the Hebrew couples class.

"Read that last line over again"

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NEW YORK AGENTS—Paul Tausig, 104 East 14th St., and Samuel French & Sons, 24-26 West 22nd Street.
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STANDARD COMEDY ACTS, ETC.
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Stuart Barnes

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It isn't the name that makes the act—
It's the act that makes the name.



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JAMES B. DONOVAN
AND
RENA ARNOLD
QUEEN OF VAUDEVILLE
DOING WELL, THANK YOU.
Director and Adviser, King Pat Casey



The man who seldom fails is he who never despoils

Girls, to be strictly up to date, you must use a cane while walking. It is known as a "Swank Stick" over here.
Leo Reist—"I'm Awfully Glad I'm Irish" is a terrific hit with us this week at the Empire, Dublin.
Before coming home we play Nanterchyclog-wyncoch in Wales.
(A sure cure for the Lock-jaw.) If you can't pronounce that you might try this one, Llanfairmathafarnethaf. If you don't believe this ask some Welshman.
Best wishes, "Those Three Boys."

VARDON, PERRY and WILBER

Lottie Bellman

Address care VARIETY, London.

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MINTZ and PALMER
"THE OTHER HALF."
A Classy Singing and Talking Comedietta.
An Original Playlet in "ONE" by Louis Wesley

Marshall P. Wilder

ATLANTIC CITY, N. J.

Bell Phone 186.



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FARNUM and DELMAR
The Boob (Per. Ad. Vaud. Com. Cl.) Prima Donna

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Best regards to our friends.

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NOVELTY MAGICIAN



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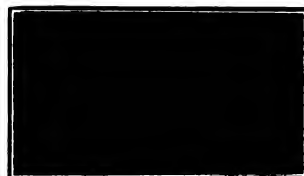
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A Tip-Top Boy. Who?

Lena Tyson

Ed.
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A TABLE SPOON

ORPHEUM TIME

M. S. BENTHAM



BARRY and WOLFORD

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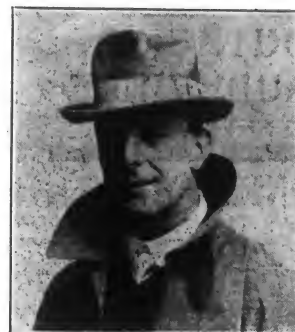
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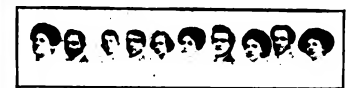
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In "THE EGYPTIAN TEMPLE OF MYSTIC."
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Business Representative, WILL COLLINS,
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The originators of "Change Dally" Vaudeville



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AND
UNO

On the
ORPHEUM
TIME

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Bookings

to follow
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Agent

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not know I don't
know"

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Now Presenting for a
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Her
Successful Pantomime

"L'Amour de L'Artist"



Week Aug. 1
New Brighton Theatre

Week Aug. 8
Morrison's, Rockaway

Week Aug. 15
Young's Pier,
Atlantic City



Have in
Preparation, an
ENTIRELY NEW
and
ORIGINAL ACT

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Early in September



Direction, JENIE JACOBS

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Having combined forces, we are prepared to manage and produce vaudeville acts of merit.

Years of experience in the vaudeville field is a guarantee to artists and theatre managers placing their business in our hands that the same will receive the attention necessary to procure satisfactory results for all concerned.

Vaudeville artists are invited to communicate with us at once, or call at our offices, where they will be given immediate personal attention.

Theatre managers get in touch with us, as we are prepared to furnish the best of acts obtainable on short notice.

ALBEE, WEBER & EVANS

TEN CENTS

VARIETY

VOL. XIX., NO. 10.

AUGUST 13, 1910.

PRICE TEN CENTS.



THE DAN CASEY COMPANY, (INC.)

VICTOR H. SMALLEY, Manager

ANNOUNCES

AN EVOLUTION IN THE MANAGEMENT OF VAUDEVILLE ATTRACTIONS

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BASIS. IT INSTALLS A THOROUGH SYSTEM IN CHARGE OF BUSINESS
EXPERTS IN ALL DEPARTMENTS. RELIEVING THE ARTIST OF
EVERY INDIVIDUAL RESPONSIBILITY.

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INTERVIEWS DAILY FROM 10 TO 1 O'CLOCK.

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VICTOR H. SMALLEY, Manager

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PUTNAM BUILDING

NEW YORK CITY

VARIETY

Vol. XIX. No. 10.

AUGUST 13, 1910.

PRICE TEN CENTS.

THE MORRIS WESTERN CIRCUIT REPORTED TAKEN BY PANTAGES

**The Western Vaudeville Manager is Said to Have Added the
Four Morris Towns to His List. Other
Propositions in for the Houses.**

San Francisco, Aug. 10.

It was quite authentically reported Tuesday that Alex. Pantages had received and favorably considered a proposition to take over the houses now building of the William Morris, Western, Inc., at Omaha, Denver, Salt Lake and San Francisco.

The report was that upon the return of John W. Considine to New York, negotiations were started to add the quartet to the Sullivan-Considine string, whereupon the offer was made Pantages by Walter Hoff Seeley, general manager of the Morris Western concern.

It is said that a consideration of \$200,000 is involved in the transaction. The larger share of this amount is to be advanced by Pantages for the completion of the theatres, the financial men in the west behind Mr. Seeley likewise advancing their portion.

It is also reported that Mr. Seeley is working entirely independent of William Morris in the transaction, though with the full knowledge of the latter. William Morris, Inc., and William Morris, Western, Inc., are two distinct corporations. The western company is under the complete direction of Seeley. If the Pantages purchase goes through as anticipated, it is said that Mr. Seeley will become general manager of the augmented chain. The Pantages Circuit will then have about twenty-two weeks.

The new house at Omaha has been announced to open Aug. 29 with a Morris bill. The reason ascribed by outsiders for the disposal of the western houses is that the indefinite times of the various openings would have caused great confusion in bookings for the coming season, and worked to the detriment of the shows.

Several proposals have been pending

for the Morris western circuit. They have been made by Klaw & Erlanger and the Shuberts among others. It is said that the Pantages was favored by Mr. Seeley as presenting an opportunity for him to remain in the position of general manager of the theatres he had promoted.

William Morris, when seen by a VARIETY representative Tuesday, referred to Mr. Seeley for all matters relating to the western houses. Mr. Seeley could not be located, although still in New York.

A statement would be issued next week, said Mr. Morris, giving the houses to be booked by him for next season.

PAUL MURRAY RESIGNS.

(Special cable to VARIETY.)

London, Aug. 10.

Paul Murray has resigned as the London representative for William Morris.

Mr. Murray says he has no future plans, and assigns no reason for resigning.

TAKES IN BALTIMORE.

Baltimore, Aug. 10.

The Utah Amusement Co., which has the Savoy theatre, has arranged to play first class vaudeville in it, commencing the latter end of this month.

William Morris, of New York, will book the house, which seats 2,000.

KEITH HAS THE NEW HOUSE.

Boston, Aug. 10.

The new "pop" vaudeville house, being built by the Gordon Brothers, has been taken over by B. F. Keith. It was announced that the theatre, which will seat 3,000, would become a part of the Loew Circuit.

MEYERFELD SAILS.

(Special Cable to VARIETY.)

London, Aug. 10.

Morris Meyerfeld, Jr., president of the Orpheum Circuit, sailed for New York this morning.

The impression among the vaudeville people who watch its affairs closely became fixed this week that Martin Beck is merely awaiting the arrival of Mr. Meyerfeld before "breaking out" against the B. F. Keith combination formed against him.

While no line could be obtained on any plan Mr. Beck may have in prospect, two or three have been spoken of.

It has also been said that though Mr. Meyerfeld is a believer in pacific measures, Mr. Beck will encounter no decided obstacle from that quarter for any well defined scheme proposed by him.

In what respects Mr. Meyerfeld's return will aid or promote any movement for a communion of interests in vaudeville, an expression of opinion from anyone could not be obtained.

HEADLINING "MILLION DOLLAR HOUSE."

Long Branch, N. J., Aug. 10.

James J. Morton will headline the bill next week at the "Million Dollar House." That is the Pennsylvania Theatre now. Once it was Phil Daly's clubhouse, furnished and fitted at an expense of \$1,000,000. Some of the original masterpieces purchased by the late Mr. Daly are still on the walls.

Joe Wood is booking the shows, advertised as containing "Six High Class Acts. Direct from New York." Mr. Wood is probably speculating on his own account with the theatre, as well as booking it.

OFFERS SALARY TO CHARITY.

It was reported during the week that Geo. M. Cohan had accepted the offer made by Marcus Loew for him to appear as the big feature at the opening of Loew's 7th Avenue theatre.

The salary offer was said to have been \$10,000 for the week. Mr. Cohan is quoted as saying he had decided to take two weeks of it at that figure, and turn the full amount over to a theatrical charity.

"MYRMA" A SUCCESS.

(Special Cable to VARIETY.)

London, Aug. 10.

"The Divine Myrma" scored a big success at the Palace Monday, upon opening in her diving act. A tank had been sunk in the stage for her.

At the Tivoli Barnes and Crawford went on "to show" for the week, and did very well.

Badet, also opening at the Palace, Monday, did fairly.

DROWNS IN SAVING LIFE.

Chicago, Aug. 10.

At Willson Beach, a bathing resort on the North Side last Thursday, Bob Roberts, a demonstrator for music publishers, was drowned as a result of an attempt on his part to save a young woman from death. Although he was instrumental in rescuing the girl he lost his own life, under particularly unfortunate circumstances. Known as an expert swimmer, when his companion reached deep water, he attempted to rescue her. The girl caught him around the neck with her arms and both sank below the surface of the lake. Byron James, a member of a vaudeville quartet, was in the water near them and going to their aid succeeded in releasing the girl's hold, starting with her to a place of safety, naturally believing that Roberts could care for himself.

When it was noticed by Billy Mann, another vaudeville artist, swimming near the scene, that Roberts did not come to the surface, Mann swam to the spot and by diving at last secured Roberts' body.

It is believed that the drowned man was suddenly attacked by heart weakness, for he was among the best swimmers frequenting the bathing beach.

THE STRAND DROPS OUT.

Down at Far Rockaway the vaudeville house presided over by a physician hooked onto an ocean breeze Monday.

The United Booking Offices placed the acts for the house the past week, its last. This week's program the United would not fill. Monday came and with it no performance.

LAW DEPT. MAKES A LOOSE CONSTRUCTION OF NEW STATUTE

Instructs License Commissioner That He Need Not Consider Contract Until After Signature, and Artists May Waive White Rat Law Provisions.

Wednesday the License Bureau sent out to all the theatrical agents a circular letter informing them of the instructions he (Commissioner) had received from the office of the corporation counsel. Assistant Corporation Counsel Well had had the matter under advisement for several weeks. His findings were forwarded to the Commissioner on Saturday.

Mr. Well has decided the commissioner cannot approve a set form of contract and that he must pass upon every "executed" contract submitted to him. A blank form will not do as an exhibit before the Commissioner or the Mayor, but the contract must be a regularly signed instrument.

Those who have learned of the Corporation Counsel's opinion and who have read his opinion, believe that any agent may submit any number of forms for the approval of the commissioner.

The commissioner would not comment upon the written opinion of the city's lawyer, but those who studied its text felt many openings for court delays.

The Commissioner's instructions to agents are as follows:

Sir:—Please take notice that from the date of the receipt of this letter the recent amendments to the Employment Agency Law will be strictly enforced.

Section 183 of the Employment Agency Law, concerning theatrical employment contracts will be interpreted as follows:

Every agent who shall procure for or offer an applicant a theatrical engagement must have executed in triplicate a contract containing the following items, viz.:

1. The name and address of the applicant (that is, the actor or actress).
2. The name and address of the employer of the actor or actress and also of the person acting for such employer in employing the actor or actress.
3. The time and duration of the engagement of the actor or actress.
4. The amount of salary to be paid to the actor or actress.
5. The character of the entertainment to be given or the service to be rendered by the actor or actress.
6. The number of performances per day or per week to be given by the actor or actress.
7. If vaudeville engagements the name of the person by whom the transportation is to be paid; and, if by the actor or actress, either the cost of the transportation between the places where the entertainment or services are to be given or rendered; or the average cost of such transportation between such places.
8. If a dramatic engagement the cost of transportation to the place where the services are to be given if the same is to be paid by the actor or actress.
9. The gross commissions to be paid by the actor or actress and the name of the party to whom they are to be paid.

The agent must give one of such triplicate contracts to the employer or his representative, and the second to the actor or actress, and must also keep pasted a copy of the same in a book provided for that purpose.

Every such contract must have all the above mentioned items in it in any event. If the employer or his representative and the actor or actress, as the case may be, wish to insert additional provisions in the contract they may do so, provided such additional provisions are not in violation of any law. And they themselves are the sole judges as to what other provisions the contract shall contain.

When the contract is finally signed by both sides it must be submitted to me for my approval as to its form. No standard forms of contract will be issued by me; nor will any forms of contract be approved in advance of their execution.

While any actor or actress may voluntarily waive the provisions of the statute, still the agent must not be a party to the procurement of such waiver. No contract containing a waiver will be approved by me. The agents themselves cannot waive or ignore any of the provisions of the statute without violating the law.

No contract is legal unless approved by me. Every theatrical agent must keep registers. See Section 179.

Every theatrical agent must file and furnish statements regarding financial responsibility of employers, in conformity with Section 180.

(Signed) HERMAN ROBINSON.
The Actors International Union has watched the developments carefully. Below is the statement issued from the New York Local No. 1 over the signature of Harry DeVeaux, who was instrumental in starting legislature in New York State this season:

The decision of the Corporation Counsel of the City of New York has been rendered upon the contract clause of the new White Rat theatrical employment agency bill and to me it is more disappointing in its far-reaching results than I anticipated. I fought this section of the bill because I feared its operation in respect to the smaller salaried performer. The so-called head-liner as a rule dictates the terms of his own contracts without any restrictions of existing law. If the opinion of the corporation counsel is good law the situation of the actor is now in a more dangerous position than ever before. The decision makes it possible for the manager to dictate his own terms and the actor can accept or leave it alone.

The really important feature of the decision which the actor is vitally interested in is the fact that the words "no other conditions except those that are equitable between the parties thereto" contain no element of protection to the actor. The contract that is presented to the actor with the conditions exacted by the manager and signed by the actor is considered by this opinion as equitable no matter how inequitable from the actors' standpoint. In fact no contract can be given to the commissioner of licenses for approval until both signatures, the agent or the manager and the actor have signed the same. It is then equitable no matter what is contained therein.

One really disappointing feature is the fact that the manager can offer to the performer a waiver to sign which waiver can set aside the whole statute and any condition the manager desires to impose will be contained in the contract. It would be a regular refusal to sign any contract that contains the unsatisfactory clause, the closing clause after the first performance and many other like clauses that make the contracts so one sided. If we were assured that if one actor refused to sign such contracts others would follow suit and refuse to sign, the situation would be different, but to sign such work the performer is not always very particular as to the terms of his contracts.

Another feature of the decision is the fact that the commissioner of licenses cannot approve one form of contract; he must approve all that are submitted to him. If three or four thousand contracts are submitted weekly between actor and agent, each individual contract must receive his approval. How that will work on short notice contracts I am not in a position at this time to explain. This phase of the situation will have to work itself out if possible.

I have been reliably informed that some fifteen theatrical agents, the ones doing the largest individual bookings, have returned their licenses to the licensing department, thereafter acting as the individual representative of the actor or his manager; in some cases I have heard an attempt is being made to act as a financially interested party. If these are facts the 5 per cent. clause will be a memory in a large part of the theatrical bookings. The only ones that will be affected thereby will be the club agents, but as they receive not alone a good profit on the entertainment as a whole, the 5 per cent. feature is the smallest consideration in their business.

There is still one important provision of the new bill that as yet no opinion of a legal nature has been rendered upon. It is the clause providing that statements shall be filed in all theatrical engagements before contracts can be entered into. While very drastic in its provisions, the fact that those making emergency engagements as defined in this law "any engagement that must be performed within 24 hours from the time the contract is made" I feel fully convinced today as I have right along that as much work as can be done under this section of the law will be done as emergency work, all of which under this law needs no financial investigation and the risk of the actor's salary as before will remain with the actor and not the agent.

While the law provides for a writ of certiorari on the determination of the Mayor or the commissioner of licenses is subject to such writ, I, as an individual or representing theatrical association, would not care to enter into a legal controversy with the corporation counsel of the City of New York.

"SLIPPING 'EM IN."

The opposition vaudeville theatres on 42d street commenced a campaign of "slipping 'em in" on each other this week. When it became known that William Hammerstein had engaged Billie Burke's "Maid of Mystery" for Aug. 20, William Morris announced that "Cleopatra" in a "snake dance," properly veiled and with the rest that goes with it, would be his feature card next Monday.

It was a shock to Messrs. Burke and Hammerstein. They got together Monday. Wednesday, without preliminary advertising or billing, "The Maid of Mystery" opened on Hammerstein's Roof.

The sudden move is expected to check any illumination "Cleopatra" might cast, or perhaps cause her to disappear altogether.

The "novelty" of these mysterious people is begotten on the streets. It is called "ballyhooing."

"The Maid" is a "Spanish dancer" who has been appearing around New York on "small time." "Cleopatra" is a dancer who lately appeared in a pantomime act on the American Roof. Before that, she did a "snake dance" in San Francisco.

Monday William Hammerstein annexed another chapter to the "slip it over" story by sending out a hurry call for Coccia and Amato. It was said that Mr. Hammerstein wanted Mr. Coccia to produce new pantomime for the opening of the fall season at Hammerstein's, down stairs. This may strike the week when Molasso's new one is shown at the American.

Tuesday it was reported that "The Maid of Mystery" might be suddenly placed in the Hammerstein bill any day, but not later than next Monday. An early date might keep the Morris act from showing, it was figured out, and to "break even" with "the opposition" would prevent the latter from "killing off" the Hammerstein act, through having Cleopatra on the scene first.

"The Unknown" will appear at the American Sept. 6. He is a protege of J. Meegan, the sporting editor of the Morning Telegraph. Billed as "The Masked Marvel," he will spar with a fast partner, and is down to fighting trim, weighing 212 pounds. The young man (he is 21 years of age) stands six feet four.

At Hammerstein's this week during the engagement of Gould and Suratt (who hold over next week) the admission evenings has been advanced to two dollars.

June 27, when this new law was signed, I asked that judgment in reference to the position of the Actors' Union in opposing two features of this law be held in abeyance until we all found out where we were at. The vindication has come sooner than expected. Play or pay and equitable contracts are by this decision of the provisions of the law purely at the discretion of the theatrical managers.

There is one, and only one, course left open to the actor. There must be one organization of performers covering the world. When the actor wakes up to this fact he himself will regulate his own contracts and all the other details to make show business what it should be—a reliable business institution to manager and actor alike.

500,000 VISITORS IN CHICAGO.

Chicago, Aug. 10.

Musical shows have the call for this, the biggest week of Chicago's year. It is estimated that 500,000 Knights Templars and their friends will be strangers here this week and they can choose entertainment from "Her Son," which opened Powers' season Sunday night; "The Girl of My Dreams," at the Illinois; "Mme. Sherry," at the Colonial; "The Girl in the Kimono," at the Ziegfeld; "Baby Mine," at the Princess; "Jumping Jupiter," at the Cort; "My Cinderella Girl," at the Whitney; "Are You a Mason?" at the Garrick; "The Fortune Hunter," at the Olympic, and "The Midnight Sons," at the Lyric. On the last named piece the Shuberts are banking for a three months' run. The second night it was in town there were plenty of empty seats, and there were no turn-aways during its first week.

To the above list of theatres add the Folly, with "The Lady Buccaners," opening a preliminary burlesque season Sunday; the American which reopened last Saturday, and the Majestic, with Vesta Victoria held over as the headliner for a second week.

The four-hour parade of the Knights Templar yesterday was turned into a "song-plugging" affair by Ted Snyder, who displayed an amount of enterprise which must have cost him much money.

With many of the bands distributed through the pageant, there were singers with megaphones who lifted up their lungs in unison with the brass players, singing the words to Snyder's songs as the bands discoursed the music.

WILSHIN FOR HIMSELF.

Charles Wilshin has resigned his position with B. A. Myers, and will embark for himself or with a partner in the agency business, it is understood.



LOTTIE WILLIAMS,

Who, after a successful season in vaudeville in the east, commences a tour of the ORPHEUM CIRCUIT, opening at Minneapolis, Aug. 14, placed through JENIE JACOBS of the CASEY AGENCY. MISS WILLIAMS will continue playing "ON STONY GROUND."

CAESAR RIVOLI
THE NAPOLEON OF THE QUICK CHANGE ART



GENERAL MANAGEMENT OF ACTS UNDERTAKEN ON EXTENSIVE SCALE

The Dan Casey Company Organized To Take Full Charge of Management of Any Vaudeville Turns.

Victor H. Smalley, the Manager.

The Dan Casey Company organized to take full charge of management of any vaudeville turns. Victor H. Smalley, the manager.

A surprise is contained in the formal announcement that the Dan Casey Company (Inc.), makes its initial bow and is ready to take over the management of any and all vaudeville acts. The Dan Casey Company's announcement of organization in this issue of VARIETY is the first intimation of the new company's plan, for, notwithstanding the evident fact that it is the result of much study and long planning, its promoters worked so quietly that hardly anyone knew of the proposed undertaking.

According to a statement issued yesterday by Victor H. Smalley, the new company's manager, the Dan Casey Company intends to place the management and direction of vaudeville acts upon practically a new basis.

Mr. Smalley says the company's organization and plans are the natural result of a proverbial long felt want in the ranks of vaudeville artists—that of systematized, business-like management in every detail of the artist's affairs, excepting the actual performance upon the stage.

"It has long been recognized by artists and managers that the management of the average vaudeville act is sadly lacking in modern business methods," said Mr. Smalley, during an interview in the Dan Casey Company's offices at Suite 420, Long Acre building. "The average artist is not a business man and does not aspire to become one. His particular forte is the work he does upon the stage. The details of his other affairs are both bothersome and burdensome to him. We aim to relieve him of every business burden.

For instance, when an artist employs the Dan Casey Company to manage his act he finds the following advantages:

"First—Personal supervision of his interests. We show him that after he leaves our offices that day, there is nothing more for him to do in connection with his act than the acting. We will so carefully give his business our personal attention that he will be faithfully represented in every detail.

"Second—Our press department. Our press department is in the hands of real newspapermen who know the newspaper business like a book.

"We then carefully secure all information regarding his program copy, billing scene and light plots, property plot, music cues, number of dressing rooms required, quantity of baggage—in fact every possible detail of information which the theatre manager and his staff should know in advance of the engagement.

"The artist has advantage of our photographic department, by which he can secure the best grade of photo-

graphs by the hundred more cheaply than he could personally have them made by the dozen.

"The result means that when he reaches a theatre there is nothing for him to do that week but appear in his performance and collect his salary; no worry about the next week's engagement, in any way.

"The necessity of good business methods in the vaudeville artist's affairs has long been recognized by the managers and long ignored by the artist, himself. Martin Beck, of the Orpheum Circuit, is one man who recognized this need and met it in the establishment of his remarkable system which is under Mark Luescher's direction, a system, I am frank to say, we have copied in many directions.

"The Dan Casey Company also offers other advantages, including a producing department and a perfect system of handling personal mail. This last-named may sound unimportant, but if the artist will consider that in this office he has a guaranteed protection on personal mail, by which every letter addressed to him in our care will reach him immediately, he will recognize the eradication of one burden which has caused him many a worry.

"The object of the Dan Casey Company can be summed up in the following words: "We do everything for the act but the acting."

The fact that Dan Casey, of the new concern, is a brother of Pat Casey, who guides the destinies of the biggest agency in the world, has caused a ripple of added interest in the news of the Dan Casey Company's organization.

The formation of the Dan Casey Company, also presents a new face in New York vaudeville, that of Mr. Smalley, the company's manager. Mr. Smalley has made a name for himself in the west as a newspaperman and in the south as a theatrical publicity expert. After about twelve years of newspaper work in the west, during which time he passed through the different stages of it from "cub" reporter to managing editor, Mr. Smalley became one of Mr. Beck's press agents, assigned to the New Orleans Orpheum. He spent two seasons in Mr. Beck's employ.

A NEW ORPHEUM OPENING.

The brand-new Orpheum at Duluth will open Aug. 23, under the management of H. W. Persong, of St. Paul.

The Duluth house adds another to the rapidly growing Orpheum Circuit. The next addition expected is at Winnipeg, some time around Jan. 1.

The opening program of the Duluth Orpheum will be "The Leading Lady," Rossow's Midgets, Nellie Nichols, Zertho's Dogs, Lyons and Yosco, Fred Durprez, Flying Martins.

DAZIE WILL STAR.

Heretofore known as a dancer and pantomimist, Dazie, who is now playing in vaudeville in a sketch built for her, has been contracted by Al. H. Woods to become the star in Mr. Woods' production of "A Pet in Petticoats."

The negotiations, conducted through Jenie Jacobs of the Casey Agency, resulted in Dazie's acceptance, all details having been mutually agreed upon. The piece opens Sept. 20 in New York.

Mary Shaw has been given a role in the piece, which will mark the opening of the Garden theatre, New York, under Mr. Woods' management. May Vokes is also reported to have been signed for the show.

HAZEL IS MARRIED.

A bright light may have been lost to stagemod through the marriage of Hazel Robinson to Dr. Stuart, of Indianapolis. Miss Robinson confirmed her marriage before leaving for her husband's town Wednesday.

Her last appearance was in "The Follies of 1910." Before she had been a chief support of several of the Gus Edwards' vaudeville acts, noticeably "The Blonde Typewriters." With Miss Robinson's departure into the state of matrimony, but one "blonde" remains loose from the several who first appeared with that act.

FEMALE COMEDY ACROBATS.

During his very recent European trip, Jules Hurtig, of Hurtig & Seamon, believes he stumbled upon a "find" in the way of any act.

The turn is called "Black and White" so named from their wearing apparel. Two women compose the act. One appears in an all-white dress; the other in all black. They are comedy acrobats, and Mr. Hurtig claims will equal any of their male competitors, making as many as and as dangerous falls.

The girls open as a feature of Hurtig & Seamon's "Girls From Happyland," at the Columbia, New York, Aug. 22.



AMY BUTLER.

Who is often seen driving her new automobile 60 H. P. American, opens the regular season at Proctor's, Newark, week Aug. 20. MISS BUTLER is under the direction of PAT CASEY and WM. L. LYKENS.

"THE SIMPLE LIFE" FUNNY.

Atlantic City, Aug. 10.

"The Simple Life" produced by Archie Selwyn for the Shuberts opened at the Savoy Monday. Walter Hackett and Ren Shields wrote the book; P. D. DeCoster the music. The show is farce, with about twelve musical numbers, used and a chorus of eighteen. The play is novel and original but absurdly improbable. Will Doem (Chas. J. Ross), president of a bank, loots the institution and is sent to jail. With him go all the clerks and the telephone operator (Ray Cox). Before being imprisoned Doem employs a detective (Walter Jones) to discover who owns the controlling stock in the C. & S. Railroad. It is the widow McCluskey (Zelda Sears). Doem, although engaged to the telephone operator, proposes to the widow. Gilfeather (J. W. Dugan), a business rival, does the same thing. But the suitors learn that should one marry the widow, the stock would revert to the other. The contest is called off and Doem gladly goes to jail. Here the whole bunch are initiated into the lock step and suffer many other indignities. Gilfeather, in order to escape the widow, also goes to jail.

Two burglars (Bob Dalley and Eddie Garvie) in trying to dig their way out of prison run across a private wire which runs to the room of a woman known as "The Pool-Room Queen." Doem, with the assistance of the burglars, taps the wire and wins \$10,000 from the "Queen." She cannot deliver, but having had the warden in her clutches, turns over all of the warden's "markers" and the jail comes into the possession of Doem and his crowd. Being an organizer and having been badly treated by the warden he proceeds to run things according to his own way. The prison is quickly converted into a de luxe affair.

Every prisoner has a private bath and valet. There are sun parlors and elevators, candy shops, restaurants and everything that makes up a big hotel. Although the widow secures a pardon for him, Doem prefers to stay in jail.

While true that the piece is absurd, it is really amusing. An excellent cast is probably responsible for the show scoring on the opening night. But with some fixing the show has a chance.

In the music are several pretty numbers. "You, You, You," sung by Mr. Ross and Elsa Ryan, scored. "Love in Every Country," by Mr. Ross went big. Ray Cox as "Mabel" did well.

The piece is an elaboration of vaudeville's "High Life in Jail," presented to the varieties last season by Mike Simon and Mr. Shields.

The show will lay off a week or so, rehearsing, and again open at New Haven before appearing at the Hackett, New York. It is billed there for next Monday.

ARRANGING BERLIN SHOWING.

Chicago, Aug. 10.

The Singer shows, "A Stubborn Cinderella," "Goddess of Liberty" and "The Time, The Place and the Girl," may be presented in Berlin.

Negotiations are now being carried on. If successful, they will include the trio,

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ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

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Rose De Haven has decided to become a monologist.

John W. Considine will probably leave for the West early next week.

Lane and O'Donnell open on the Orpheum Circuit at Spokane, Aug. 20.

Grace Montague is quite ill at St. Thomas' Hospital, Nashville, Tenn.

John D. Griffin, the Irish comedian, died in New York yesterday of tuberculosis. He was 57 years old.

William B. Greaves, the only son of Marie Bartlett (Earl and Bartlett), died July 22, at Ashville, N. C.

"The Behman Show" at the Columbia for the past four weeks, remains over this week, making it five in all.

Lillian Graham, the dancer at present in Paris, has signed with H. B. Harris for musical comedy.

The Alhambra, New York, reopens Aug. 22; Colonial, Aug. 29; Orpheum, Brooklyn, Aug. 29.

Max Welly announces that he will present a wrestling act instead of a posing turn.

Orrin Johnson has been engaged for "In New York," one of the Al H. Woods new productions.

Daisy Harcourt has contracted to play sixteen weeks for the Brennan Circuit, Australia, commencing next April.

Hardeen commences his third return engagement over the Pantages time Sept. 11. The Aerial Lloyds open on the circuit Aug. 28.

Nick Norton is now booking the Family Theatres of the Harris Amusement Company, with headquarters in Pittsburg.

William Ferry was on the opening program at Shea's new theatre, Toronto, last week.

Arthur Pryor and his band will be an attraction at the State Fair, Syracuse, N. Y., next month.

Charles M. Hastings, advertising manager of the Poli Circuit, was married last week to May Peets, of New York.

Clarence Wilbur and Jimmy Collins have been engaged for the "Rentz-Stanley" show on the Eastern Burlesque Wheel.

Lucille Langdon reached New York this week, coming from Chicago. She will join Lou Brice and Gretchen Hartman for a "three-act."

Henderson's, Coney Island, had its record box office takings last week.

The Actors' Baseball Team, of Freeport, Long Island, will play Dan Sherman's "Cubs" of Central Park Sunday.

George Warren, a globe trotting circus man, died in Sydney, Australia, June 16. He once toured America with the Warren Sisters.

Cole and Johnson, the colored entertainers, open at the Fifth Avenue, Sept. 26, for a season over the United time. M. S. Bentham booked the act.

Maurice Levi, who with his band, has become the attraction of Broadway at Churchill's restaurant may remain at the handsome new eating place for an indefinite run.

Barton and Fee, man and wife, playing at Aberdeen, S. D., a couple of weeks ago, had a fist fight with Manager A. L. Runyan at the close of the engagement.

"The Alabama Girls," Sue and Hannah, make the latest act Bill Lykens is handling. The young women will work in blackface and do not care to have their names made public.

"The Nemo" will be the new name for the former Lion Palace at 110th Street and Broadway, opening Sept. 12, under the management of William Fox.

Fairman, Furman and Fairman have been booked to open their United time at Pollo's, Hartford, Sept. 12. This is a western act which Pat Casey has fixed for this section.

Klare E. Farn, prima donna of "The Kissing Girl" is at her home at Sault Ste. Marie, Mich, on a vacation. Miss Farn will join the company for rehearsals the latter part of this month.

Frederick Alford Christian, of Brooklyn, of the Matt Ott Musical Comedy, at Norumbega Park, Boston, and Lola Grace Raymond, of Newton, member of another musical show, were married at Newton Tuesday.

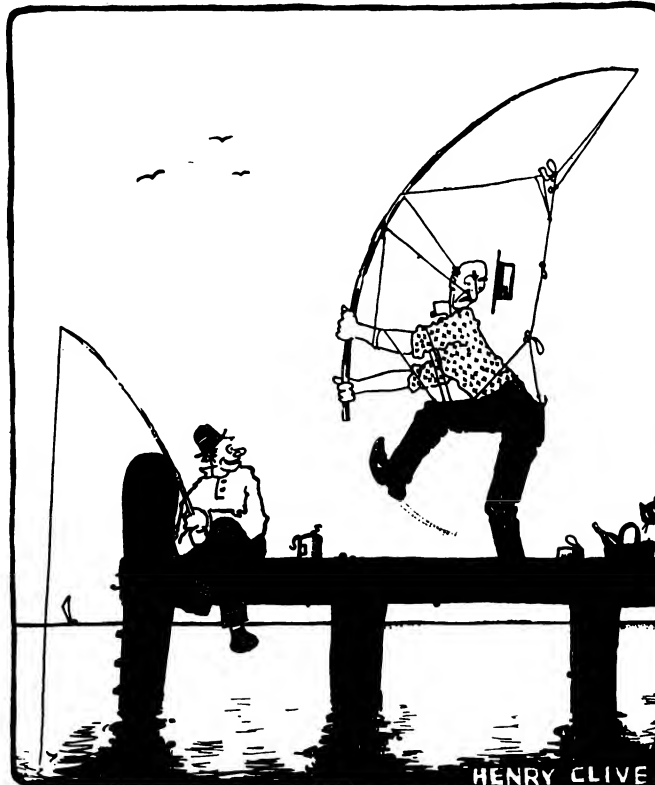
Gordon Dooley, principal comedian of the Metropolitan Minstrels, playing this week at Portsmouth, Va., will celebrate his sixteenth birthday Aug. 13. Dooley expects to play New York with the minstrels, and has been looking forward for the date.

Percy G. Williams has decorated his private office with paintings purchased by him while lately abroad. There are three subjects, each having been hung in the Paris Salon. S. Gallia, M. Rieder and Bail Franck are the painters.

Alexander and Scott were on the stage of the theatre in East End Park, Memphis, Sunday, when lightning struck a large tree overhanging the house. A panic followed, which was quickly quelled by the couple continuing singing. The tree was entirely striped of all its bark.

Laura Jean Libbey has received a pretty bouquet after each of her performances. There was a story around Broadway this week that while the Morris people did not care who paid for the flowers, they thought it a useless expense thrust upon them to supply the ice necessary to keep the bouquet fresh between shows.

Al Weston (formerly of the Karno Co.) and Nellie Lynch were forced to retire from the New Brighton show after the Monday matinee. During a "breaking in" engagement last week Mr. Weston injured his knee. He attempted to work this week, but physicians who examined his knee after the matinee declared that if he played the week out he ran serious danger of being crippled for a long time. The show proceeded without any substitution.



THEATRICAL PHRASES
BY HENRY CLIVE
"All Mixed Up in His Lines."

A baby boy was born to Mr. and Mrs. Jake Malvern, of the Malvern Troupe, Aug. 4, at Philadelphia.

Henry Clive and Mai Sturgis Walker (Mrs. Clive) have returned to New York from a visit to Miss Walker's home in South Bend, Ind.

Gertrude Hoffmann has announced she intends to build a theatre at Sea Gate, Coney Island, calling it "The Artistic Theatre."

Ethel Jacobs, confidential assistant to Joe Wood, until leaving for London last spring, has returned to New York and will re-enter the Wood agency.

"The Gingerbread Man," with ten people, opened at So. Norwalk, Conn., Monday. It is presented by Rice & Bailey, booked by the Casey Agency.

The Supreme Court has denied the application made for a receiver for the American Theatrical Exchange. It is an aftermath of the Greenwall & Wels houses flocking to the "Open Door."

Willy Westony has been engaged through the Marinelli office to return over here, playing in the east and opening Sept. 27. Westony is a Hungarian violinist.

Walter C. Kelly according to a report from Vancouver, has undergone an operation to save his arm. It is stated that "The Judge" lost a finger in the operation.

The Empire, Schenectady, N. Y., which housed Western Burlesque Wheel shows last season, is preparing to entertain a line of "legitimate" pieces for the coming season.

PLAYING TROUBLE 50-50.

It has been a lucky fellow who did not need a lawyer during this summer. Walter Rosenberg has held out up to now, but this week sent in a call.

Rosenberg sees trouble approaching two ways, and says he's going to play it 50-50. When Walter tendered Klaw & Erlanger the rent for the New York Roof, he was told that since the police asked Millie DeLeon to explain what she was doing up there when Rosenberg was the manager, "The Syndicate" had concluded there must have been something wrong with the shows. And of course, that broke Rosenberg's lease. But, of course, it didn't, says Walter. He thinks he will need a lawyer to make Klaw & Erlanger and the courts catch his version of the contract held by him for the aerial top of the New York from next Sept. 15, onward.

When the New York proposition is not wholly in his thoughts, Walter allows his mind to dwell upon the Savoy situation. The Savoy theatre was taken by Mr. Rosenberg under an optional agreement, so he says. It ran concurrent with the lease held by Frank McKee upon the house. That expires next year. The agreement, says Walter, permitted him to remain as long as no legitimate attraction, booked preceding his occupancy, should call for the Savoy stage.

It hasn't happened, claims Mr. Rosenberg, who adds that because it has been said a production must have the Savoy Oct. 1, is no good reason why the present tenant should vacate. Mr. Rosenberg is the present tenant. He did business with Mr. McKee. The Savoy is a Klaw & Erlanger theatre.

So endeth the second reason why Mr. Rosenberg wants a lawyer, perhaps more than one.

A CASE OF "NERVE."

There is a case of "Nerve" in vaudeville. Charles Leonard Fletcher has one end of the wire, with Geo. Bloomquest at the other.

Last Sunday at the Fifth Avenue Mr. Fletcher presented for a "try out" a sketch with the nervy title. Last season Mr. Bloomquest presented a playlet (written by Victor H. Smalley) on the Orpheum Circuit, entitled "Nerve." Mr. Bloomquest will shortly appear with his piece in the east, it is said.

DOYLE IS EAST.

Frank Q. Doyle the Chicago agent with whom the Actors' Union had some disagreement is in Atlantic City spending a short vacation. It is denied that he came here to talk business. Doyle was in New York several days last week. In the coast resort, he is accompanied by Barney Myers.

MRS. GENE HUGHES RETIRES.

For the coming season anyway, Mrs. Gene Hughes will retire from the stage. She has become well known from appearing with her husband in the many vaudeville sketches the couple have presented.

In place of his wife, Gene has engaged Mattie Choate, and will start his tour in a comedy piece, named "Cartwright, You're All Right."

BROTHER AGAINST BROTHER.

Chicago, Aug. 10.

Some years after the Chicago fire Will Rossiter established himself as a song book, joke book and music publisher; later he became a producer of vaudeville acts, added a few music stores to his string of achievements and finally settled down as a publisher of more or less popular songs.

During these developments Will's brother, Harold, accepted a position in his employ—"accepting a position" being the music publisher's way of going to work. Harold helped all he could, and when the music store thing came into vogue took a half interest with Will in that branch of the business.

There came a parting of the brotherly ways, eventually, and paying Will his price Harold started out for himself, taking the music store with him under a bill of sale duly executed and now on display at the office of the Harold Rossiter Music Co.

Having had nine years' experience with Will the thought lately struck Harold that he would go into popular music himself. So saying he took James S. Summer into partnership.

Now there is a deadly feud between the Brothers Rossiter. Will vows he will "put Harold out of business" and Harold vows right back at him that he won't.

CLAIRA THROPP'S "GIRL ACT."

Chicago, Aug. 10.

Flo Roberts, Nina Cole, Dorothy Adams and Margaret Ross will comprise an all-Chicago "girl act," which Clara Thropp will launch at Fargo, N. D., this week, booked by Paul Goudron.

The act has been put together here and will be played in all of Goudron's houses if it "gets across" at Fargo, coming back to Chicago in about six weeks.

HEAVY ACT MAY DIVIDE.

It is said that a separation may occur shortly between Sabel Johnson and Catherine Hayes, known as the heaviest act in vaudeville.

The women, who have been playing a comedy piece under the title of "Baby Days," are reported to have had a serious difference with little likelihood of it being patched up.

KILTIES OUT OF BILL.

The Kilties Band is not in the program at the American this week. The musical organization held a ten-week contract over the Morris time, opening last week in New York.

At the Morris office it was said the contract called for thirty-five musicians, whereas thirty appeared. Of that thirty there were several who had helped to augment the American orchestra during the run of "The Barnyard Romeo," it was added.

The director of the band is reported as replying that his contract called for "The Kilties Band" only, not indicating who should compose it.

Meanwhile the matter is in abeyance.

"TOM WALKER" MOVES ALONG.

Lingering for a season in the place suggested by the title "The Devil and Tom Walker," Mr. Walker has moved. Assisted by John B. Hymer, who plays "Tom" and writes the pieces, Mr. Walker is travelling. He will be next seen as "Tom Walker on Mars."

"The Devil and Tom Walker" is booked from January onward. To fill in the interim, Mr. Hymer has written the latest piece, and will present it next month. The original bookings for the first act will be duly taken up when the time rolls around.

A company of fifteen, including Elsie Kent (Mrs. Hymer), will take part in the "Mars" sketch.

ENGAGEMENT ANNOUNCED.

San Francisco, Aug. 10.

His engagement to Gladys Lockwood has been announced by Clarence E. Ellis, a brother to Melville Ellis. Miss Lockwood recently appeared at the Orpheum.

Mr. Ellis says he will go east shortly to arrange the day and date for the matrimonial plunge.

MANAGER OF "ARIZONA."

With another season upon us, "Arizona" is gathering headway for its usual trails in the wilds.

This trip Charles Williams will pilot the show. More than that no one seems to know. Past litigation has caused to envelop all "Arizonas" of recent times in large shrouds of nothingness among those connected.

BOOKINGS PICKING UP.

Bookings at the United Offices have picked up during the last two weeks.

Contracts for the season, inclusive of routes, for from ten to twenty-five weeks have been marching "down stairs" with a thankful regularity, say the "representatives."

ANNIE OAKLEY BACK.

Annie Oakley, who for seventeen years traveled as a feature with Buffalo Bill's Wild West as a sharp shooter, promises to come into vaudeville. For four years she has toured the country taking part in marksmen's feats in the interest of an ammunition maker.

Her first entertainment was the Pittsburg Hippodrome, booked by Alf. T. Wilton. Now Miss Oakley has determined to fill in next season with vaudeville dates under the management of the same agent.

MOORE IS "THE MAN."

Chicago, Aug. 10.

Frazee & Lederer seem to have definitely settled upon "The Man From Coney Island," as the title for Victor Moore's first starring venture to be inaugurated, probably at the Cort, if "Jumping Jupiter" sees fit to vacate in time.

Bert Baker, Lotta Gladstone, Elsie Herbert and Mabel Rowland have been engaged for Moore's support.

LONDON REPRESENTATIVE.

A London representative is being sought by Albee, Weber & Evans, the new agency firm formed last week. An agent in London may be selected for the position.

The agency commenced business this week, booking Chip and Marble on the Orpheum time, opening in the winter.

"OPPOSITION" IS THE LIFE.

St. Louis, Aug. 10.

William Morris is expected in St. Louis to attend the opening of the new Princess, under the management of Dan S. Fishell. The first winter season of Morris vaudeville will start when the new house opens to the public Sept. 12. It virtually is completed, and will be turned over to the management by the contractors within a few days.

That the Columbia (Orpheum) management is aroused is shown by the fact that Vesta Victoria will open the opposition season Aug. 15. Billing, where the house formerly depended on newspapers, and other innovations are promised. It begins to look like a real rivalry.

SWIMMING INTO VAUDEVILLE.

Boston, Aug. 10.

Rose Pitonoff, the fifteen-year-old girl who broke all local swimming records by swimming to Boston Light, will make her vaudeville debut at Keith's, Aug. 15. She will have a tank diving act, with special setting.

William Charles who disappeared from Logan, Utah, about Aug. 14, 1908, is being sought by Mrs. Charles. Anyone knowing anything concerning him should communicate with her at 13 South Main St., Janesville, Wis.



Mabel Valenteene Mooree

Miniature Female Sando in Marvelous Muscular Poses

The ORIGINAL AND ONLY LADY MUSCLE POSER, now meeting with pronounced success on the SULLIVAN-CONSIDINE CIRCUIT. Presenting a unique and ORIGINAL POSING AND TRAPEZE FEATURE. COMING EAST. OPEN TIME FOR VAUDEVILLE, JAN., 1911. Permanent Address, Highlands, N. J.

AGENCY STRIKE IN BOSTON.

Boston, Aug. 10.

Between 260 and 270 vaudeville actors, representing some 150 acts, most local, met in Bowdoin Hall Sunday afternoon and, after three hours' talk, agreed not to do any business with the National Theatrical Booking Association. This was the substance of the proceedings as the actors tell it.

The complaints of the acts, to quote from a circular statement which was sent out signed "Committee," was that the National Offices had been "unfair and unbusinesslike in methods of handling acts."

All allegations are denied vigorously by the National Offices, which also declares that there is no substantial foundation to the actors' movement and that by Tuesday after the meeting some of the acts were looking for bookings again.

The National Office has been much to the fore in Boston of late, having just effected an affiliation with the Family Department of the United. By this affiliation it was claimed that the Family-National combination could offer fifty weeks in New England. The actual booking of Family Department acts through the National Offices was to begin Sept. 5, according to statement last week by C. Wesley Fraser, general manager of the National.

Last Sunday's meeting was called by means of a few posters put up along Howard street and in other vaudeville districts, also by word of mouth. One actor made it his business before the meeting to take up a collection for expense of the hall and of printing the posters. Only actors were at the meeting. One booking agent, who strolled that way on the report that something was going on, was told without hard feeling that this was a "personal matter for the talent alone." The proceedings in the hall were quite informal.

Talking for publication is done at the National Offices by General Manager Fraser. Fraser's sister, Mrs. M. M. Coogan, business manager of the offices, refers all interviewers to her brother. Tuesday Fraser was in New York. Mrs. Coogan was very reluctant to speak but, in the absence of her brother, made the strongest and most emphatic denial she could frame concerning any wrongful treatment of acts. Mrs. Coogan said explicitly that no acts had suffered broken contracts as claimed. She said that the National would continue to have plenty of acts to offer their managers and that some of the acts which had agreed to cut out the National had been coming back for more work.

ANOTHER UNION CHARTER.

The Actor's International Union has added another location to its list. Detroit is the new one. It was established and organized by John Nemo, of Chicago, the western organizer of the International Union. At its start off the Detroit local has a membership of forty-five members, and takes a charter from the main union.

Mindil Kingston left "The Follies of 1910" last Saturday.

Besse Rosa has signed with Hannon's "Superba," to play the soubret.

LOEW'S "OUTSIDE BOOKINGS."

The Loew Circuit has arranged through E. P. Gilmore, of Oswego, N. Y., to furnish the bookings for about thirty-five "small time" theatres up in New York state.

These houses were formerly placed by Gilmore through the United Booking Offices. In the arrangement made, it is understood that Mr. Gilmore, himself an agent in his home town, has protected the Loew people from any liability, and guaranteed by surety of some nature that all contracts will be "play or pay." The house play bills costing from \$1,175 weekly upwards but not very far.

At the office of Joe Wood this week, Mr. Wood said that his relations with the New York State Vaudeville Managers Association had not changed. He also said he was unaware of the location of thirty-five desirable small time houses in the state, outside the Association's, now numbering fifty-one.

Mr. Wood's contract is with the Association direct. It is now a corporation, with each member obliged to purchase stock; also to post a bond to guarantee salaries.

It is said that Gilmore proposed a week or so ago that the Family Department of the United Booking Offices handle his houses. It is some two years since Gilmore, then under the style of the "Vaudeville Brotherhood," placed his bills from the big agency.

"SUNDAYS" AT G. O. H.

Under the new management of Cohan & Harris, who take charge of the Grand Opera House, New York, Sept. 1 (playing the Klaw & Erlanger attractions), Feiber & Shea will book Sunday shows at that theatre commencing Sept. 11. Prices will range from ten to fifty cents. Nine acts will be presented.

In previous seasons the Grand has been a fertile Sunday field. John H. Springer, its former manager, reaped a large harvest for many years from this source alone.

Feiber & Sea may book the Sunday concerts in two other legitimate houses in Greater New York during the coming season.

LIKES HER AGENT.

Boston, Aug. 10.

There is a "single" woman on the "small time" around here who swears by her agent. Most swear at. The "single" is almost vehement in her protestations of unlimited faith and confidence in this particular agent, holding him up as a superior light in the vaudeville business when compared to the ordinary person who books.

Speaking of him the other day, a listener (who had never met the man) said: "How long have you known him?" "Oh, he knew me before he became an agent," she replied.

"When he was in the cloak business?" asked the man.

"Yes," she answered "How did you know?"

BOOKING SAN JOSE.

San Francisco, Aug. 10.

Aug. 14 the Sullivan-Considine circuit will commence to exclusively book the Jose theatre, San Jose. Five acts weekly will be shipped there from the S-C office here.

FEATURE FOR BOSTON OPENING.

Boston, Aug. 10.

A big feature turn, probably a "Morris Act," will headline the combination "pop" bill at the Orpheum, when it reopens Aug. 29, under the management of William J. Gane for Felix Isman.

The house has resumed its former name, dropping "American Music Hall" which the Morris Circuit placed upon it.

Ten acts will make up the program, working in shifts of five each, for a two and one-half-hour show.

Mr. Gane will start the season at the Orpheum with a bill costing around \$2,500. The Four Mortons may be secured for the headline position.

AGENT MOVES OUT.

Charles L. Sasse, one of the best known of the circus agents and who has placed scores of acts with the tented shows, has moved to Hoboken.

Sasse does not admit, that he goes to the Jersey side of the river in order to evade exactions of the New York Employment Agency law, but he admits that the transaction of business will be much more simple with a residence in the other state.

Over there an agent is not called upon even to take out a license to do business. Sasse figures that he can do all the preliminary business in New York and do the actual signing of the instruments over in Hoboken, thus avoiding the agency restrictions on this side of the Hudson, and suiting himself as to the charge of commission.

It was some time ago predicted that this would be the process of many agents, but under the recent findings of the Corporation Counsel's Office it is believed this will not be necessary.

CHURCHILL GETTING ACTIVE.

Chicago, Aug. 10.

When E. P. Churchill motored into Chicago last Friday direct from New York, he declared vacation at an end, with his partner, C. E. Burrows, seconding the motion. Churchill's trip lasted for six weeks, starting with an all-water route to Montreal, some recreation in the Adirondacks, a week on Broadway and the automobile journey back here.

Aug. 29 the Grand Rapids house will open with William Newkirk, for years an employee of Kohl & Castle, as its business manager. Mr. Newkirk goes to the Churchill staff with many years of house management to his credit, his latest post being at the Haymarket. On the same date the Peoria house will open.

It has been decided to play combinations, booked by Stair & Havlin in the Kalamazoo house where vaudeville was experimented with, by Churchill, last season. A decision has not been reached as to his conduct of Battle Creek and La Fayette theatres, where he played vaudeville last spring.

R. H. Harvey doesn't seem to think bill posting is all there is to advertising a circus. He states that in Detroit and at Hammond, Ind., two of their most profitable stands this season, conditions were such that local bill posting was impossible.

SHEEDY DECISION DELAYED.

Commissioner Herman Robinson

yesterday heard further testimony in the complaint of the White Rats of America against the granting of an agency license to M. R. Sheedy, of Fall River.

A hearing was granted to the artists' organization late last week, but afterward the association asked that another hearing be given on what the society declared was further evidence against the Newport and Fall River manager. The License Commissioner has eight days in which to render a decision on any complaint brought before him. His ruling on the original case was expected late this week, but the taking of new testimony will delay a final decision on the matter for a few days, unless, as it not usual when so large a volume of evidence is presented, he preferred to give an immediate decision.

During all this litigation before the Commissioner, Sheedy has been booking his Newport establishment, getting away from the exactions of the law by the fact that he collected no commissions and could not therefore be considered an employment agent.

The hearing before the Commissioner was held the latter part of last week. During the hearing it became necessary for the Commissioner to call Harry Mountford several times sharply back to a direct discussion of the White Rats' formal complaint, the secretary apparently having a desire to discuss the general subject of relations between managers and artists. At such times the Commissioner became almost impatient with the White Rats representative.

Harry DeVeaux, international president of the Actors' Union, was much in evidence during the hearing. He wanted to know about the Investment Fund of the White Rats, asking if it were not true that that organization had invested \$30,000 or \$35,000 in the Independent Booking Offices.

The Commissioner then took up the various counts in the complaint one by one. The first (that Sheedy was an irresponsible party and not qualified to make contracts) was answered by the statement from the Fall River manager that he owned three theatres and could be proceeded against as could any holder of real property. Mountford then asserted that several acts had signed contracts with Sheedy and had not received their salaries. In each case Lawyer McMahon produced the receipts of the acts in question and they were admitted into the testimony. In one case it was shown that Sheedy had signed the Eretto Bros., head balancers, and before the Sheedy contracts became due the act had accepted work under another manager. Mr. Sheedy protested that he should under common law have an action against the act. For the contract of the Transfields, advanced by the complainants as an unpaid salary, Sheedy's attorney produced a signed receipt. As part of the same section Mr. Sheedy demonstrated that such acts as had remained unpaid had been signed by the I. B. A. and he demonstrated that he was not interested in the Levitt-Cox arrangement in the I. B. A. of which the White Rats' representative sought to make capital.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Atlantic City, Aug. 6.

Editor VARIETY:

Kindly grant us a few lines to warn artists from an act called Murray and Stone. We are working on the same bill with this so-called act (the woman has been on the stage eight weeks), and they copied word for word our whole act, every song, steps and dialogue. They had the nerve to tell us that they liked our finish, and even while we were on the same bill, they did our finish. Mr. Wicks's make-up which is original was also liked by Murray and he told people he would get the same thing. I hope that other artists who know us will let us know whenever this act uses our make-up, etc., and we will certainly appreciate same.

Elsie Follette.
(Follette and Wicks.)

Atlantic City, Aug. 4.

Editor VARIETY:

We have been playing this week with Follette and Wicks, who spread the report that we have stolen their act.

This is preposterous and the way they have acted in this matter shows them to be no performers, but more like amateurs. *Murray and Stone.*

Camp Hungry Hollow, Aug. 9.
Editor VARIETY:

I see in VARIETY, Aug. 6, that the Tennis Duo owned the Tennis Trio. This is incorrect. The Tennis Trio, which worked for the seven years, was the product of my labors. Associated with me in its early stages was my brother.

I think the girls should verify this. Hard work on my part placed them on their present pedestal.

If the statement in this week's VARIETY is correct, I must have been the "property boy."

Will Campbell.

A SONG IN COURT.

Chicago, Aug. 10.

Legal complications arising between Victor Kremer and the company with which he was formerly connected, the Kremer corporation seized the plates of "Night And Day," a song which Victor Kremer owns, and this morning an injunction suit was started by Kremer to prevent the Kremer company using the plates or issuing copies of the song.

ANOTHER HOUSE FOR DIXIE.

Chicago, Aug. 10.

Frank Rogers, a business man from Knoxville, Tenn., is in town. He states that he has a new theatre under way in his home town, to open Sept. 12, in which vaudeville will be played. He states that an investment of \$40,000 will be represented.

ACT GIVES WHOLE SHOW.

Chicago, Aug. 10.

Excepting Marie Lo's Pictures and the opening turn, "The Barnyard Romeo" at the American is giving the entire show this week. From the cast Stella Mayhew, Sydney Grant and Zay Holland are presenting specialties.

Adelaide did not open last Saturday with the travesty, but went in the big act Sunday night.

Miss Mayhew will be replaced as "The Goose" by Miss Holland, when the former retires from the production next week.

LEGITS COMING OVER.

David Higgins of "Piney Ridge" fame, and Kathrine Rober, in stock for years, have decided to enter vaudeville next season.

Higgins has two sketches, one a comedy, the other dramatic. Miss Rober will produce a comedy playlet written by herself. Alf Wilton will direct both acts.

COMEDY A "TRY-OUT" HOUSE.

Chicago, Aug. 10.

The Comedy Theatre, practically new, which failed under other management, has been leased by the Western Amusement Co., composed of Carl Hoblitzler, Charles E. Bray, John E. McCarthy and Walter S. Butterfield. It will be renamed The Plaza, and opened early in Sept., operating as an "Association house," in opposition to Sittner's, just across the street.

The Plaza will be utilized by the managers in the Western Vaudeville Association for a sort of "try-out" place.

PREPARING TO FIGHT.

St. Louis, Aug. 10.

To actively fight the Motion Picture Patents Company, it is said three local companies have been merged into a new company to be known as the A. T. Crawford Company, which will be incorporated for \$300,000. Others may join.

At a meeting Saturday, O. T. Crawford says the O. T. Film Exchange, Western Film Exchange and Wagner Film Amusement Company were represented. It is claimed William H. Swanson will come from New York and if he adds the Swanson Films Company to the new organization it will control 85 per cent. of the films used in St. Louis and within a radius of 85 miles. Interested with Mr. Crawford already are H. E. Aitken and Isidore Wagner. J. C. Graham, formerly of the Western Exchange, is to be general manager of the new company.

The move follows the cancelling of the licenses of two of the local companies by the Motion Picture Patents Company ten days ago. The Yale Exchange of Kansas City has since established an agency here to handle the M. P. P. films.

S-C GOING SOUTH?

Chicago, Aug. 10.

There is a well defined but at present unconfirmed rumor that Sullivan-Considine have secured leases or booking rights on about ten theatres in Texas. It is known that for several weeks their representative, a Mr. Shields, has been traveling in the south-west, looking over properties and consulting with managers.

"GIRL ACT" EVERY 30 DAYS.

One "girl act" monthly is the agreement made by Rogers, Leonhardt & Curtis. The firm now has two on hand which will be presented when the season opens. Harry Leonhardt is the producer.

It has been reported that among the "girl acts" the firm may present will be some revivals of favorite numbers of this kind during the past five years.

"THE CALL OF BROADWAY."

By DARL McBOYLE.

(Usual Apologies.)

Down on old Manhattan Island where the Hudson meets the sea
There's a little town long for, though the bunch there don't miss me.
I'd be only one of millions, still something seems to say,
"Come you back, you wandering trumper! Come back to old B'way!"

Come you back to old B'way,
When the spring brings joyous May!
When you're seasons at a finish, come and while your time away
Come and land another play!
Come and bring your hard-earned pay!
Do just as you did last season! Come and spend it like a jay!"

There's something about old Gotham, that somehow, I can't explain.
Abler pens than mine have tried, but they've tried in vain!
Words can't describe the caged tigers longing for the wild,
Nor can a rhymster tell the story of a heart beguiled

With a love for old B'way,
Where ragtime tunes they play!
Where it's never late 'till morning, then it's early, so they say!
Where they pass the time away,
Telling stories of the fray.

How they "knocked 'em cold" in Cairo, or some burg that's far away.

If you've ever played one nighters, half a hundred in a swing;
When the jumps were long and early, where your hotel trunk's a thing
You haven't seen for ages, you'll appreciate my lay
And agree "There's a reason!" when I rave about B'way.

If you've ever heard a jay
Who runs the "opry" say,
"This audience of mine is wise, so with 'em don't get gay
Don't pull no reppartay
En I'll raise Cain if you say
Any stronger words than gosh en dingid; This here town ain't B'way."

I've traveled north, south and west! Trouped from coast to coast!
In every burg upon the map, the natives they will boast
Of some place that's the real thing, but me, I never fall!
I save my coin and in the spring, I hear the same old call.

Come you back to old B'way!
Be a king in fancy's sway!
For blue blood plays second fiddle to ability to pay!
Come you back to old B'way!
Mix up in the joyous fray!
Where 'Smile!' is the gospel! Come! You can't stay away!"

BONITA RETURNS.

At the offices of Mortimer M. Thiese it is announced that Bonita and "Wine, Woman and Song" will take to the road commencing August 29. Bonita was a principal in a series of stock productions at the Grand, Seattle, recently. The venture fell through and many of the chorus girls were stranded in that town. Bonita, Lew Hearn and several of the principals reached New York last week.

In the western city a public benefit was given in aid of those who had been left without funds. At last report all the girls had got to their desired destination.

Several reports were out regarding the future engagements of Bonita. One was to the effect Bonita will go with the Marie Cahill show, opening in October, and until then play an act in vaudeville with her husband.

SOUTHERN MANAGERS VISITING.

Philadelphia, Aug. 10.

The managers of several of the picture-vaudeville houses in the south are making preparations for early openings in September and have come north to arrange details. During the past week several have stopped here. Dr. G. Galeski came on to secure plans for enlarging his house at Richmond, to open early in October.

W. F. Crall, who has the Columbia at Norfolk, will open the new Olympic at Newport News; C. O. Moss, manager of the Lyric at Petersburg, Va., which opens Sept. 5, and A. Julian Brylawski, of the Cosmos, Washington, also visited here.

PAT REILLY MOVES.

Pat Reilly has shaken Atlantic City. Had not Mr. Reilly confirmed the report by affidavit, no one would have given it credence.

But it's true. The comedian, with Mrs. Pat, has purchased a home including a large acreage at Mt. Clemens, Mich., which is to be his permanent address from now on.

Mr. Reilly discovered a spot just below Atlantic City, N. J. He named it "South Atlantic," built a beautiful house in shrubbery-enclosed gardens, erected a lounging place across the way on the sea shore, told everyone he knew to come down and stay as long as they liked—did that himself every summer for years—but at last has given it up.

Mr. Reilly in his comedy sketch, "The Days of '61," starts upon the Sullivan-Considine Circuit Sept. 18.

TIGHTS SPOIL ILLUSION.

Boston, Aug. 10.

Alice Robinson, Alice Monahan, Gertrude Flanagan and Louise Hearst of this city, averaging nineteen years of age, have returned from New York and a theatrical career because, as they said, they found they had to wear tights to elevate the stage. The girls signed contracts to join the "Girls from Happyland" Company in New York.

When the girls, as they declared, were told at the Metropolis theatre that they would have to wear tights, they quit stage life on the spot. They appealed to the police when their funds gave out and were sent home.

MAY BE BUT ONE MOZART.

Elmira, N. Y., Aug. 10.

It is reported about town that vaudeville may not play at the Mozart theatre this coming season. The Geo. Evans Minstrels are billed as "Coming Soon" to the house. This leads the show people to believe that the Mozart has passed over for the Klaw & Erlanger legitimate bookings.

The new Family, seating 1,200, erected on the site of the house burned last spring, will open next month, under the management of Buckner & Shea, with "pop" vaudeville. This was what the Mozart played.

Should Mr. Mozart's house flop over to the legitimate, it will leave the Mozart Circuit with Lancaster, Pa., as its route for vaudeville.

NEW INDEPENDENT.

It is understood in the trade that William Swanson, of Chicago, and E. S. Porter, formerly identified with the independent movement of the film manufacturing trade, have formed a partnership and have erected a plant on Long Island where they will produce original pictures under the name of the Defender.

Beyond this statement no one seems to be acquainted with the facts in the case. Mr. Swanson has deserted his old headquarters at the Hotel Imperial Broadway.

"DON'T WEAKEN."

BY JOE FLYNN.

When the "Dates" do not come in,
Don't Weaken.
Throw off the grouch and put on the grin,
Don't Weaken.
Don't envy those who work each week,
Don't "Knock"; it shows a yellow streak.
Battle harder for the goal you seek;
Don't Weaken.

The gloomy guy is no one's friend,
Don't Weaken.
Smile on bravely to the end,
Don't Weaken.
Keep on struggling, never stop;
Don't grumble at the times you "flop";
You'll win out in the end, sure pop;
Don't Weaken.

If you're whipped and down and out,
Don't Weaken.
Don't sit around and fret and pout,
Don't Weaken.
Get up before the count is o'er,
Go at it harder than before;
And push right through Opportunity's door,
Don't Weaken.

If you can't book the "Big Time,"
Don't Weaken.
Play where they only change a dime,
Don't Weaken.
Just keep on going if you can.
Don't put the managers "on the pan";
And keep on hustling 'till you land;
Don't Weaken.

If the "Small Time" turns you down,
Don't Weaken.
Go "Buskin" in the one-horse towns,
Don't Weaken.
Don't tell your troubles to the "crew,"
But think up what is best to do;
Then "plug" with all the force in you;
Don't Weaken.

If your salary you must shave,
Don't Weaken.
'Tain't what you earn, it's what you save,
Don't Weaken.
Though you're not a go,
And you're called a "shine," you know,
If you're the dough, you can buy the show,
Don't Weaken.

Isabel Vernon died in Chicago, July 26.

Rose Stahl returned last week from her visit abroad.

Camille Ober, the French imitator, arrived in New York Wednesday.

William Bonelli has given up his idea of vaudeville, and will take the role of the lawyer in "Madame X."

PICTURES JUDGED BY JUDGES.

Chicago, Aug. 10.

Monday afternoon, at the Selig display rooms, the Jeffries-Johnson fight pictures were unveiled for the especial benefit of Judge Brentano, of the Superior Court, and Edward Brundage, corporation counsel.

The films were shown as a legal exhibit on behalf of Aaron Jones and Geo. K. Spoor in their mandamus proceedings to compel the local authorities to grant permission for the public exhibition of the reels. Jones & Spoor are in \$65,000 for the Illinois State rights and their financial destinies are hanging in the balance. If Chicago does not lift its ban other cities in the State will prohibit exhibitions.

SLOW SEASON.

An unusual slowness prevails in the printing business, according to one general manager. At this time it is the custom to receive orders enough to keep the office staff busy to the top of their speed.

This manager said a few days ago. "I have just signed the first order in nearly thirty days. Business never before was so slack. I think that managers are waiting to watch developments and at the last minute I presume we will be fairly swamped with orders. These conditions are most disagreeable for us, however, for we are keeping men idle now who will shortly be rushed to death."

Edward G. Landon, a stock actor, was married to Ada Bertch, in Tyler, Tex., last week.

Blanche Ring in "The Yankee Girl," when it opens Aug. 26, at Asbury Park will be supported by Harry Gilfoil, William P. Carleton, Edith Conrad, Halliday and Conrad, Margaret Wright and Margaret Malcolm.

Joe Keno is replacing Barry Lupino in "The Barnyard Romeo."

"The Broadway Gaiety Girls," on the Western Burlesque Wheel will travel this season under the new title of "The Rector Burlesquers."

Keith's Grand, Syracuse reopens Aug. 29.

"The Big Hip" (not the Taylor & Kaufman) baseball park entertainment in Philadelphia gives up tonight. John Anderson has been in charge. It is possible that the establishment will reopen a few weeks later, although the management has made no announcement to this effect.

Margaret Pick formerly of the Marinelli Paris and London offices is engaged to Henry J. Haykens, (non-professional) of Hamburg, Germany.

Harry Houdini made his "escape" from America Wednesday, when he sailed away to London.

The Two Racketts will open on the Orpheum Circuit, Aug. 14, at Des Moines, booked by Jenie Jacobs, of the Casey Agency.

AS THE MANAGER SEES IT.

"These days" said a burlesque manager this week, "if a manager can break even on his show and draw down from his stock in theatre enterprises, he is pretty well satisfied."

"The proposition of making money on a production is almost beyond the hopes of the manager. We get the same terms with the theatres, but the public demands a great deal in cost of entertainment and the artists are drawing twice as much as they did when the old burlesque organization was the standard. It would take only a small increase in the cost of organization and operation to eat up the burlesque manager's entire profits. As it stands his capital earns about the same as that of an established business. In figuring this out, keep in mind that certain conditions may cause the burlesque man large losses to which the ordinary business man is not subjected."

NEW NAME FOR SHOW.

Atlantic City, Aug. 10.

This show was produced last season as "The Florist Shop," a very good farce. It has been renamed and set to music under the title of "The Wife Tamer." The cast remains the same, Lionel Walsh leading.

Oliver Herford and James Clarence Harvey wrote the book. Robert Hood Bowers composed the music.

"The Wife Tamers" was better when farce simply. Its present cast is weak, and the show is not up to standard.

ARLINGTON RENEWS WITH "101."

Chicago, Aug. 10.

While there is a conflict in reports it seems to have been definitely settled that Edward Arlington has reached a satisfactory arrangement with the Miller Bros., whereby he will direct the business affairs and share in the profits of "101 Ranch" Wild West for six more years. Mr. Arlington himself makes this positive declaration in a private letter dated July 29.

OBITUARY.

Billy Williams, an old time minstrel, circus acrobat and equestrian, died at his home in Elizabeth, N. J., July 25. The body was interred in Evergreen Cemetery, Brooklyn. Williams was fifty-six years of age and a brother of Mollie Williams. A wife and two children survive him.

Dallas Brown, a violin virtuoso, died in Helena last week of brain fever. The deceased has been playing in vaudeville for the past four months. Previously he played in concerts.

John B. Studley, who played with Edwin Forrest, Edwin Booth and Laura Keane, died in New York, of infirmities incident to age. He was 82 at the time of his death, Aug. 7. His late years were spent in poverty.

Mrs. Alton Osborn, wife of the manager of Car No. 2, Hagenback-Wallace Show, died in a hospital at Fort Wayne, July 27, whither she had been taken from her home in Sturgis, Mich. By a strange coincidence, the "No. 2 Car" was in Sturgis the day she died.

AMERICAN ROOF.

The bill at the American Roof, Monday evening, ran almost laughless until Frank Bush made his bow in sixth position. Bush followed Laura Jean Libbey, with an excellent opportunity for a burlesque on the love expert, but passed it up without a remark. Had Jim Morton been on the job, he would have cleaned up. The audience was hungry for a little fun at Laura's expense.

Opening the show the Delton Bros. made a good impression with some strong work and hand balancing. The best is a one hand-to-head stand near the finish that will top anything of its kind ever shown. Both make a good appearance but Monday night displayed an overamount of nervousness that detracted some from their reception.

Following Bert Earl came Hathaway's monkeys, and then Henderson and Thomas, in their second week. Monday the comedian's eccentric dance appealed to the house. Some new talk would improve the offering considerably.

Before Miss Libbey appeared three or four boys passed through the house with lemonade, probably to sweeten things up for the love talker. Laura tried to act emotional, and looked ridiculous. Some body in the center of the orchestra started to tell stories, and everyone forgot about Laura being present, but she raved right on. When somebody shouted "bring back the monkeys" it looked poor for the authoress, but she rallied and whispered a short recitation, bowing off after receiving a large bouquet of flowers. Vaudeville and Laura don't agree, but she still has the phonographs to work to.

After Frank Bush came Zona Vevey who pulled down the hit of the first part and shared with Lucy Weston for honors of the evening. Miss Vevey has cut her offering to three songs that suit the American audience, had the choice position of closing the first half, and consequently every bit of her offering was appreciated.

Opening after intermission Besnah and Miller made a fair impression with singing and dancing. "Paris by Night" also scored.

Lucy Weston, second week and on next to last, had things her own way once started, and easily took down top honors for the evening. Capt. Dohn (New acts.)

Wynn.

EUSON'S PASSES SEPT. 1.

Chicago, Aug. 10.

Sept. 1 Euson's theatre will pass over to the possession of Hurtig & Seamon, who have a lease for ten years, with a further option on the house.

The New York firm will spend about \$25,000, improving the property. They have not decided on the policy of entertainment.

REFUSE COMPROMISE.

Chicago, Aug. 3.

The musicians have refused to accept the offer of the theatrical managers. They stand firm in their demand for a minimum orchestra of eleven pieces and an increase of 30 per cent. in salary. The managers offered an advance of 20 per cent.

A SELF-MADE MANAGER TO HIS BOOKING AGENT

BY J. A. MURPHY.
(MURPHY AND WILLARD.)

East Cranberry, O., Aug. 9.

Dear Mike:

The Stadium people has been doin' some mighty mean tricks to me lately. In the first place they kept makin' a fuss to the fire inspector till he says I must built a sheet iron house for my movable picture machine. I wasn't goin' to no such expense so I sawed a hole in the back end of my theatre and set the picture lamp out in the alley so they could shoot the light through the hole and on the back of the sheet curtain. The picture machinist said it made the focus too short for his film so I says why can't you chop off a bit of the film and make it fit the focus, but come to find out he wanted a new burnin' glass for the picture box and I had to pay sixteen dollars for a new focus.

Then Shep Wrenchy that is president of the Stadium Company went and bought the lot that is back of my theatre and made an Air Drum out of it which is called the Stadium Annex. Their stage butts right up again my stage at the back and they went and hired a big brass band from Cincinnati to set on their staging and toot while my performance was goin' on. My customers couldn't hear none of the actors jokes, and when Porter White was acting a solemn play they struck up Marchin' through Georgia and shot off a cannon. My curtain puller opened a shutter and turned the hose on the band which wet all their note music and they couldn't play no more. There was an awful fuss about it and they are goin' to sue me for malignant mischief.

The band aint played none since it was watered but they burn a lot of tobacco stems on the lot every night to keep away the moskeetos, the smoke all blows in my dressing rooms and makes my actors so mad they can't tell jokes.

The lot back of me belonged to Jergusson, the feller that is in the public library and I hear they swapped him some Stadium stock for it. I am goin' to try and swap him out of the stock and if I get it I will show them a thing or two.

I aint been able to have my movable picture machine in the alley since they opened the annex and I suppose I will have to have a house built for it on my gallery shelf after all. I can't make no spot light neither and when Josephine Davis wanted one I took a lookin' glass and held it near a window where the sun come in and flickered the light around her face, it done pretty good. I tried it at night with a kerosene lamp but it wouldn't make no bright shadow.

The Winternitz Family thats here this week dont do nothin' that is in the pictures they sent. Flimbo, The Wonder Worker, aint wonderful at all. The Artichoke Sisters didn't come. Moana and Velsa are fair but aint worth the money. Spyker and Maul are cheap enough, but don't do a long enough act.

Adam Sowerguy.

THERE'S BILLY GOULD.

I saw, in two London papers, that I am in England. Will the same papers kindly send me home. A certain vaudeville actor who considers himself very good and who has been in musical comedy with his wife approached a musical comedy manager, about next season, asking for a salary of \$1,500 per week. The manager said, "I think your wife is clever but she isn't worth \$1,475 to me."

Charlie Case and Fields and Ward were on the same bill. Field and Ward were on 2d, Case 5th. After Case came off, he said, "My, but they are cold, out there." Fields—"they were good for us." Case—"I didn't think they'd stay sore so long."

I'm even with the world. I saw Laura Jean Libbey's performance.

The N. Y. daily papers say that Mabel Hite is going blind. I hope there is no truth to the report.

A waiter in one of Broadway's highest priced restaurants, introduced me to a sandwich, the other evening. The sandwich was so thin I thought it was the check.

To Vaudeville Actors: When you have a good horse that does everything that he is called upon, to do, why buy a whip?

Jim McIntyre, Tom Heath and Toby Lyons were conversing the other day about their summer homes. Jim McIntyre—"That reminds me. I must engage a couple of carpenters to fix up my bungalow."

Tom Heath—"I've got to have all of the second floor of my summer home fixed."

Toby—"I think I'll engage the same carpenter to fix up my summer home, too. The middle tray is loose."

Geo. White is angry because I mentioned, his roulette frolics. It's laughable. George asked me to mention his high rolling. From now on, you will have to get another press agent, George.

BILLS NEXT WEEK.

NEW YORK.

FIFTH AVENUE.
O'Diva.
Frank Lalor.
Edna Aug.
Alfred Keppler and Audrey Maple.
Patrice.
Patsy Doyle.
Berrick and Hart.
Brown and Ayer.
Harry Hirsch.
HAMMERSTEIN'S.
Valeka Suratt and William Gould.
Reliclaire Brothers.
Goleman's Animals.
Harry Breen.
Primrose Four.
Pedersen Brothers.
Neary, Bliss and Ross.
Ed Gingers.
AMERICAN.
"Cleopatra."
"Polly Pickles Pets."
Cooner Brothers.
Colby and May.

Anthony.
Four Amillions.
Zona Vevy.
Wilton Bros.
(8 to 11).
BRIGHTON.
Billy B. Van and Beaumont Sisters.
"Photo Shop."
Camille Ober.
Laddie Cliff.
Dankmar-Schiller Troupe.
Karl Emmy's Poodles.
Van Hoven.
BRIGHTON BEACH.
MUSIC HALL.
Bessie Wynn.
Bixley and Fink.
Farrell-Taylor Trio.
Knight Bros. and Sawtle.
Temple Quartet.
Valdara Troupe.
Kelly and Reno.

CHICAGO.

MAJESTIC.
Master Gabriel and Co.
Walsh, Lynch and Co.
Ethel Green.
"Love Waltz."
Three Vagrants.
Paul Valadon.
Brown and Cooper.

Montgomery and Healy Sisters.
AMERICAN.
Coogan.
Zee Holland.
Sydney Grant.
Cartmell and Harris.
Adelaide.
Stella Mayhew.
"Barnyard Romeo."

PARIS NOTES

BY EDWARD G. KENDREW

Paris, August 2.

Louis Canne's operette, "Hans, Jou-eur de Flute," (or "Piper Hans"), is to be produced at the Manhattan, New York, in September, with Robert Maitland, an English baritone, in the title role. When produced at the Apollo, Paris, it was spoken of as a "new piece." So it was for Paris, but as already mentioned in VARIETY, this work was originally produced at Monte Carlo two seasons ago.

The Kursaal and Casino, at Cete, were totally destroyed by fire July 24. The artists, who were dressing had some difficulty in leaving the building. No lives were lost.

When I was a boy I remember there was a stage gag: "Did she fall or was she shoved." This question is now occupying theatrical people here. Mlle. Cavell, an actress, was returning home from a gambling casino recently with a man who had been introduced to her by a mutual friend, but whom she did not know. During the trip in a motor car her male companion threatened the actress—so she says, and she fell from the vehicle sustaining some injuries. The man declares she fell. Mlle. Cavell is bringing an action for assault, while her unknown companion, who has jumped into fame, has filed a counterclaim for blackmail. The case is being given almost as much space as the Rochette scandal.

Mme. Annie Dickens, playing in Vienna, was born in 1871, but she told the Austrian officials that she was 29. For this, she has just lost a law suit. On being searched by the customs officers on the frontier recently she told one of the inquisitive collectors to go and hang himself, in pure German. For that reason she was prosecuted for abusing an official in the execution of his duty. Mme. Dickens swore she made no such remark, but the judge on learning the exact date of her birth stated he could not accept her word for she had already misstated regarding her age.

Aug. 19 is the date set for reopening the Olympia. Curti will be found here as ballet master and first stage manager. He formerly fulfilled the position of ballet producer at the London Alhambra, but recently resigned and is engaged by Marinelli and De Cottens for the Paris house. Leopold Weizel, formerly conductor of the London Empire, Leicester Square, will wield the baton during the run of his ballet at the Olympia, but will probably not remain in charge of the orchestra after it is withdrawn.

The Alhambra reopens Sept. 1, under the management of the Butt and De Frece circuit. Workmen are now busy making many alterations which have long been wanted. The electric lighting is being thoroughly overhauled, and the entrance lobby changed and redecorated. The frontage will likewise be rebuilt later, but

there is no time to attend to this before the reopening. E. H. Neighbour and Stage Manager Brooks remain in their respective positions, but there are several removals in other functionaries. H. B. Marinelli will do a large part of the booking for this hall, and will supervise affairs generally. While not in charge, he will have a certain control over the business in Paris.

The weather has again changed for the better, and the al fresco resorts of the Champs Elysees are doing better business. The vicissitudes of the climate here have caused much loss to several establishments this summer. The Marigny is the only place making money. Max dearly remained till the end of July, although originally only booked for three weeks. There are several changes for August, notwithstanding that the revues still drags along its weary course. Little Pich (known for his imitation of Little Tich), is on the bills, together with Mlle. Napierkowska, danseuse (at the Folies Bergere last winter), Lillian Herlein, "General" Ed. Lavigne, Maribini, and an act under the name of Jack Ark. Princess Rajah and Collins and Hart drop out.

Lina Cavalleri-Chanier was operated here July 26, for appendicitis. The American Skating Rink Co., Rue St. Didier, Paris, is to be wound up, and the concern may be taken over by a French corporation known as the Societe Immobiliere et Sportive for a cash payment of \$155,000.

At Kiel, Germany, some children playing in "Cinderella," struck an hour before the curtain was to rise. Their modest salaries had not been paid for some time—although it appears to have been at the Municipal Theatre. Former promises had not been kept by the manager, so the juveniles refused to appear until the money was forthcoming. But the treasury was dry. An ingenious method was employed to win over the players. Candy was brought and distributed round while the dressers prepared the children for the stage. They appeared—and are still awaiting their salaries.

CIRCUS NEWS.

J. E. Allen is awaiting the payment of an accident insurance. Recently he was instrumental in saving a small child from burning, and in the process put his right hand out of commission. The claim has been entered in a western insurance company in which he holds a policy. Mr. Allen a few days ago closed for his employer, I. M. Sothorn, one of the largest circus program advertising contracts of the year. Sothorn left Friday for a long western trip to look over the interests he holds as program publisher with half a dozen shows or more.

Contracts have been filed with the Lake Shore & Michigan Southern for the transportation of the Gentry Brothers Circus from Englewood, Ill.

THREE TIMES AND OUT.

Chicago, Aug. 10.

For the third and last time the Norris & Rowe Show property was put up at receiver's auction sale Aug. 6. Advertised to be sold intact, the decision was reached to sell in lots.

Most of the horses, tigers and dens were purchased by B. E. Wallace. The elephants and a considerable amount of miscellaneous property went to W. P. Hall, of Lancaster, Mo., who deals largely in show property. About \$15,000 was realized at the final sale.

The financial details now become complicated. When Walter Shannon had Brotherton, of Sandusky, as his original backer, he bid \$26,000 for the show entire at the first sale; \$3,000 was deposited with the receiver. When the balance was not forthcoming as the provisions of the sale stipulated, the second auction was held. Shannon then bid \$15,000, and Brotherton put up the cash. When the officials learned that Brotherton was Shannon's backer in the transaction, they declared the sale for a second time nil, clamping onto Brotherton's original \$3,000, and also his \$15,000, making in all \$18,000 of Brotherton's money held by the legal appointees, for the reason that Brotherton was shown to have originally bid the show in at \$26,000. There is a feed and keep bill of about \$5,000 which will be charged to Brotherton's account. And now comes the final figuring. The difference between the original bid of \$26,000 and the \$15,000 obtained at the concluding sale is \$9,000. This will be taken out of Brotherton's money and the full \$26,000 will be distributed, pro rata, among the creditors of the show.

With the expense charges further deducted from the Brotherton balance of \$9,000, there will remain to be returned to Brotherton about \$4,000. In circus parlance his experience will have "differed him" about \$14,000.

LOCATED JONES BROS.

Jones Bros., the circus firm disappearing mysteriously last week from Long Island City, have been located. Early last week they transferred from the Long Island Railroad to the Pennsylvania. On the latter road they picked up the week a line of very small towns in New Jersey, left untouched by the big circuses and headed for Pennsylvania. It is presumed, although no route has been published that the outfit will move across Pennsylvania and into the middle west.

BIG SHOW RECEIVES PERMIT.

San Francisco, Aug. 10.

The Barnum-Bailey Circus has received its permit to show here Sept. 7, the opening of the Native Sons celebration.

Local theatres threatened opposition. The permit seemed in doubt for a time. The circus people threatened to advertise Frisco all over the country as prejudiced and clannish, always favoring its Native Sons. The Panama-Pacific Exposition Committee did not like this stand, and when the Ringlings promised the Native Sons a donation of \$500 for their affair, also the loan of the circus horses for their parade, the permit was granted.

Artists

WITH

Burlesque Companies

May have their names
listed and retained in

VARIETY'S Route Sheet

By forwarding to this office
the name of the Company
they are with

FIGHTING FOR PRINCIPLE.

The prospect of lively opposition in the South does not seem to satisfy Edward Arlington's desire to figuratively "mix it," especially when he thinks there is a principle at stake and knows a valuable consideration is depending upon his efforts.

It seems that the Erie Railroad has refused to haul the "101 Ranch Wild West" over its rails. As Arlington and others are aware, the Ringling Brothers find no difficulty in getting all the Erie movements they want, Arlington has taken matters up with the Public Service Commission at Albany.

Arlington, last winter, purchased the abandoned shops of the New Jersey Car & Equipment Co., at Passaic, with a view to establishing there permanent quarters for his show. The Erie refuses to handle his property, and as its lines enter New York State at Port Jervis, Arlington is going to ask, on Aug. 11, the Albany officials just how it comes that a railroad can haul one circus and refuse to handle another.

If the New Yorkers refuse to give him satisfaction he vows he will go to the Inter-State Commission at Washington for a decision.

CIRCUS ON FAIR DAY.

Sacramento, Cal., Aug. 10.

The Ringling Circus may show here Sept. 1, despite the State Fair Managers and the committee in charge of "The Dawn of Gold," both big local fetes. The two committees met McCracken of the Ringling advance in the Hotel Sacramento a few days ago, when the advance man explained that the visit of the circus could not be put off because it had contracted feed and billposting and paid its license for that day.

Although it has been explained that there is no opposition on the part of the committees it is hinted that a bill will be introduced in the next legislature forbidding the appearance of a circus on State Fair Day. There is such a law on statute books of Virginia.

The State Fair Committee will seek assistance from the Panama Exposition and in return will do all in its power to boost the 1915 event. Glenn Curtiss has tentatively promised to appear during the State Fair.

RACE RIOT IN CIRCUS.

Saranac Lake, N. Y., Aug. 10.

When the Haag show was leaving town after exhibiting here Aug. 4, what is believed to have been a race riot between the whites and blacks among the canvasmen broke out.

Several shots were fired, and one man slightly injured. Chief Brennan broke up the shooting party by rushing to the scene.

ANOTHER IN NEW YORK.

New York State is to have another circus this season. Already more than half a dozen, big and little, have gone through the territory. Now comes the Mighty Haag outfit, which is contracted for Binghamton, Corning, Danville, and Mt. Morris, all movements being made on the Lackawanna.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around
New York

Frank Lator, Fifth Avenue.
Harry Hirsch, Fifth Avenue.
Neary, Bliss and Ross, Hammerstein's.
Ed. Glingras, Hammerstein's.

Karl Emmy's Poodles, Brighton
Theatre.

Anthony, American.
"Cleopatra," American.

Valeska Suratt and William Gould.
Songs.
17 Min.; One.
Hammerstein's.

The reappearance of Valeska Suratt, be it ever so often, is always an event. Her present engagement in company with Billy Gould is especially so in these dog days. At Hammerstein's Monday Gould and Suratt had to play in the theatre and in the air. Upstairs on the Roof they appeared in "one." The same position might have been assigned them in the theatre. It was raining Monday evening. Hammerstein's Roof isn't the choice spot in town during wet weather, but the attendance was very large considering. In the afternoon, rather a warm one, the theatre was packed, attesting to Miss Suratt's continued powers of "drawing." She is looked upon as a "box-office attraction." "The act" does not receive, nor is it expected to, the ultra critical attention of managers and agents given to some other "headliners." Still, withal, Billy Gould has framed up a turn, better if anything, than any the couple have previously presented. In order that Miss Suratt shall make two changes (wearing three costumes in all), she is not prominently on the stage, Mr. Gould carrying the burden, covering up the lone intervals for himself easily. His song, "I've Got A Live One" (while technical to the chorus misses who love to have the "Johns" chase them) has a well-built set of lyrics, understandable to those even who never have hugged a stage door or a chorus girl. The final number is the hit of the act and Mr. Gould's songwriting. The selection is a conversational one, named "I Want a Wife." It is the best song of its kind that has been written. Miss Suratt and Mr. Gould sing it so well besides that five or six encores with extra verses were forced by the audience, the number closing the act, which ended the first half. Billy passed over "The Bloom on the Heather," did a dance and invited those who were sorry that Johnson won the fight to whistle the second chorus, giving the first to Jeffries' admirers. Miss Suratt had "The Spanish Rag" from her previous vaudeville sketch and legitimate play, and the couple opened with a "Chantecler" song, backed up with an orchestration calling for many barnyard noises. The opening costumes worn by Valeska, a handsome dress in large black and white stripes, was the most striking of her gowns. "The Spanish Rag" dress was of the same model as before. The closing costume was a peculiar combination, not altogether becoming to Miss Sur-

Conroy and LeMaire.
Blackface Comedians.
18 Mins.; One.
Brighton Theatre.

The pair have given up their comedy sketch, "The King of Blackwellis" in favor of a routine of dialog in "one," most of it having to do with a discussion as to the policy of playing a Jack against an opponent's King in pinochle. The two work it up splendidly into a vicious argument, and then make a trick exit while the members of the orchestra and two men in a stage box have taken the point up and are fighting over it violently. This finish comes as a complete surprise and leaves the audience puzzled for half a minute. It is not until the expiration of that time that the plaudits commence. Tuesday night the act did extremely well. The talk, both concerning the pinochle game and other points, gets across without a miss. Conroy has been known for a long time as one of the best blackface comedians, but the cork is new to George LeMaire. The latter's ability to get away with the new scheme is well worth watching. He plays the straight "coon" with the utmost taste and secures a large amount of laughter out of his partner's "feeding." Reference is several times made to the former sketch ("The King of Blackwellis"). Each time it was good for a laugh. The couple were second after intermission and in that important position scored strongly.

Rush.

Sisters Chartres with Frank Holliday.
"Studies in Song."
20 Mins.; One, Two, Three and Full
Stage (Special Scenery).
Fifth Avenue.

If scenery could make an act, the singing turn of the Sisters Chartres and Holliday would easily pass along, but as was shown at the Fifth Avenue Monday evening, the good looking stage effects are not strong enough. Holliday and the two girls have surrounded themselves with all kinds of fancy drops and stage trimmings, making the stage look very nice. The act commences with a song in "one" by the three, Holliday singing as the girls stand in a show window, posed as models. After the first chorus the young women step out. The second scene is in "two," one of the girls doing a whistling number while in a shepherdess costume against a pretty back drop. The next Lumber is in "three" by Holliday, with the girls helping. The finish is full stage, closing in "one."

Jess.

Madeliski Troupe.
Russian Singers and Dancers.
7 Mins.; Full stage.
Henderson's.

This isn't a troupe, it's a quartet. Two men and two girls are the act. They wear one costume throughout. Neither the singing nor dancing will start anything.

Wynn.

att. She seemed too tall for it, since a short underskirt, overhung with a lace net effect, barely reached her knees. In this she looked much better after removing a bonnet.

Sime.

Miller and Mack.
Song and Dances.
10 Mins.; One.
Hammerstein's.

Excepting the detail of dress, there has been no better "two-act" dancing hereabouts than Miller and Mack, a couple of young boys from the west, it is thought. They dance in soft and hard shoes, the soft shoe work being particularly pretty. In the solo and duet dancing, these young men display individuality through having manufactured some steps of their own. Two or three will be hardly copied. Another idea of their own and a catchy one is contained in the team work. Instead of the usual closing up while dancing together, this couple dance as one, while apart a foot or more, turning around with a soft swaying motion, always stepping and in perfect rhythm. It is the prettiest of all the team dancing seen. Could the young men work in "two," and extend this idea to the circling of the stage in a specially prepared dance, they would have something none others have apparently thought of, the nearest approach to it being the arm-length whirlwind. The boys dress neatly enough and in taste, but the clothes are dark and not dressy, without a change. Miller and Mack can go in any house and make themselves popular. They are a couple of nice appearing young men who are really dancers.

Sime.

"Ashes of Roses" (Comedy Drama).
20 Mins.; Full Stage (Parlor).
Fifth Avenue.

If the little playlet never does anything else, it at least has brought three young and talented women into the field. Marion Barney, Edith Walls and Dorothy Shoemaker share alike in a sketch which may always amuse. The piece is of an actress who loves a playwright. He is married. His wife calls on the actress, telling her things about this playwright that the actress didn't know. Her heart is broken. The other girl in the sketch is a sister to the actress. While there is reason for emotional acting none is attempted. The act contains too much dialog. A more promising playlet for the actresses would be welcomed; anything to retain them in vaudeville.

Jess.

Ethel Hammond.
Singing and Talking.
11 Mins.; One.
Small Time.

Ethel might have a chance, but now she is telling "kid" stories. The stories are among those that can't come back. That is, they might come back, but they shouldn't. There is at present a contest for "kid" stories in one of the New York Sunday papers. Perhaps Ethel could make a find there, without paying admission.

Jess.

Romaine.
Violinist.
15 Mins.; One.
Small Time.

Romaine is one of the many who have sprung up lately with a single violin act. Among the many, Romaine ranks well in the "straight" bits. He has the usual "rag" finish.

Jess.

Bell and Caron.
Comedy Acrobatics and Song.
11 Mins.; Full Stage.
Hammerstein's.

Johnny Bell replaced Harold Prevost as the "straight" acrobat of Rice and Prevost. This was at the time Mr. Prevost injured himself. In the new act formed by Mr. Bell and Miss Caron, the former "straight" has become a comedian, adopting the clown part, which includes certain lines of comedy, pretty generally known in vaudeville. That Mr. Bell is a corking acrobat there can be no denial. How far he can go with the comedy end is problematical, mainly because though Mr. Bell has the motions, together with those things supposed to gain laughs, the actual fun itself seems not within him. This fails to carry the comedy over very far. Miss Caron is a brunette, and of exceedingly pleasing appearance. She has a song which might seem poorly introduced in the turn, did it not permit Mr. Bell to work it up for a successful finish, with a sort of acrobatic dance. The turn made a fair opening number at Hammerstein's, downstairs, before a full house at 2.24 Monday afternoon. Regardless whether Bell imagines comedy is necessary, he should not overlook that there are few such acrobats as he is, on the stage or under canvas. If within a few weeks he should settle with himself that this particular line of comedy is not for him, he can rely upon his difficult graceful acrobatics.

Sime.

Saraghan, Lenox and Co.
Comedy Sketch.
25 Mins.; Full Stage (Interior).
Small Time.

There is a Scotch comedian among the three people in the cast who wouldn't rank half bad in style, though the talk given him will never do. The trio have a comedy sketch along lines of those gone before, and succeeded in securing some laughs.

Jess.

Powell and Co.
Magic.
25 Mins.; Full Stage.
Small Time.

Powell is a magician. He tricks and talks. At first Powell insisted on using a foreign accent, but suddenly became interested in what he was doing, and immediately Europe was forgotten. Powell suggests Hermann the Great in the tricks. His only new one is "The Crystal Ladder."

Jess.

Arnaud Brothers.
Musical acrobats.
10 Mins.; Full stage.
Henderson's.

Here is a real novelty and one that should make a dandy opener or closer on the big time. Both look like youngsters and could pass for topmounters in a light acrobatic act. Dressed as clowns they go through a routine of acrobatic work, playing musical instruments the while. Some good tumbling is offered and the comedy is far above the average of acrobats. A whistling bit could be cut down, but the Arnaud Brothers have one of the few novel acrobatic acts in vaudeville. They are foreigners, making their first American appearance.

Wynn.

Capt. Dohn.
Balancing.
8 Mins.; Full Stage (Special Set; Exterior).
American Roof.

Capt. Dohn is a strong man. He exhibits most with a large anchor. After raising it above his head with one hand, etc., he takes it in his teeth and swings it around several times. This is one of his best tricks, but those sitting down front were pleased when it was over. For a closer, he does a hand stand on two oars holding the anchor in his mouth with a man seated on it. The captain works in a setting showing the deck of a ship. There is nothing sensational about the act, but it makes a fair turn to place at either end of a bill. At the American he got away with a fairly good reception. The Captain came here after appearing in the middle west. In appearance he resembles a foreigner, and is billed as "The Kaiser's Hercules." *Wynn.*

Clayson Family.
Musical.
17 Mins.; Full Stage (Parlor).
Small Time.

Three women and a man play brass instruments, except when the man alone has a solo on a carina. All ignore popular music, also lacking appearance and style. They may remain on the small time. *Jess.*

Baird and Co. (3).
"A Bachelor's Finish" (Comedy).
18 Mins.; Full Stage (Parlor).
Small Time.

In front of the theatre where this act is playing, an electric sign with this sketch's name spelled out on the incandescent bids you enter and see "some" vaudeville. The sketch must have reached the theatre one dark night after closing time. There are two men who comed and a woman who is necessary. The three are impossible. The sketch is very badly written, containing not one legitimate laugh. *Jess.*

Four Gardners.
Singing and dancing.
14 Mins.; Full Stage.
Small Time.

The Four Gardners have built a fair offering around a corking good idea. Good dancing is the best of the act. The singing is below par, but is covered up by the dancing and appearance which will touch the best. The turn should find plenty of work on the smaller circuits, but will need strengthening before fitted for the larger time. Before a good house it made a safe hit. *Wynn.*

Al Herman.
Blackface.
14 Mins.; One.
Small Time.

Herman has a good delivery for a poor routine, most of it used by others in his line long ago. A catch line "For God's Sake" (Nat Fields did, and landed on Broadway), should be dropped altogether. Herman employs it so often it becomes almost blasphemous instead of a comedy line. Notwithstanding he scored one of the hits of the evening. *Wynn.*

Saunders and Cameron.
Comedy Jugglers.
16 Mins.; Full Stage (Parlor).
Small Time.

At least one must give the man of the team who works as a tramp credit for getting away from the actual routine of W. C. Fields who has been more widely copied in general work and detail than probably any other performer. Not that the worker under present discussion doesn't pick up a few of Fields' tricks, such as the throw-back of the rubber ball by means of the foot, but he has schemed out a comedy act that stands away from most of the others. The woman, dressed in black liberty silk and cap and apron, acts as assistant and by neat appearance adds a good deal to the ensemble, both as to appearance and as to the development of comedy.

Ernie Wolf.
Songs, Dances and Piano Playing.
15 Min.; Three.
Small Time.

The two last words are Ernie's address. With her present mixed vehicle she will have great difficulty securing steady employment even in that vaudeville division. Ernie starts with a song for which she plays her own accompaniment on the upright piano set half-way up in a deep stage. After a change to Spanish costume she reappears as a dancer and, performing a few most uninteresting evolutions in the Spanish style, comes down in "one," finishing with a polite song. The last, named performance has no business in the act, for a polite effort cannot follow a pianolog and a costumed dance under any circumstances. A well informed stage manager would probably advise Miss Wolf to reverse her present routine backward the other way 'round. At present it is disappointing of not uninteresting. The best that may be said about the act is that the single player makes an engaging appearance. *Rush.*

Rag Trio.
Singing and Musical.
11 Mins.; One.
Henderson's.

The Rag Trio arrived east a little late, but landed solidly at Henderson's this week. They open with a song followed by a duet on banjo and piano that easily sent them home a big hit. The banjolist and pianist are thorough musicians and deal out "ragtime" in a classy way. The men might wear uniforms instead of the present costumes. In evening clothes, they should make a good appearance, for they are all built to wear them. The singing is a feature, but the routine could be altered without danger. Even at Henderson's the songs scored, but the "ragtime" did the trick. At this The Rag Trio will beat the best. *Wynn.*

Van Dean Sisters.
Singing and Dancing.
12 Mins.; One.
Small Time.

Two girls whose costumes would make them impossible for vaudeville try to send a singing and dancing act over with but little success. *Jess.*

OUT OF TOWN

Ezra Kendall, Jr.
Monolog.
12 Mins.; One.
Grand, Columbus, O.

Ezra Kendall, Jr., who claims to be the fifteen-year-old son of the famous Ezra Kendall, made his first appearance on the stage Monday. While nervous, he did nicely. His make-up and a number of mannerisms are those of his late father. The material was bright, but above his audience. He should be heard from by the time he becomes of age. *Little Charley.*

Violette Wegner.
Songs.
10 Mins. One.
Chutes, San Francisco, Cal.

Miss Wegner is billed as an "English comedienne," the final word being quite wrong in the real sense. Miss Wegner is a blonde, and makes a splendid appearance, appearing in a pale blue Empire evening gown for her opening number, something about "Arabella." Her enunciation is indistinct. For the second number, "Cairo," a change to tights is made. Miss Wegner requires life and animation and secondly, better material, which however will be useless without the first. *Fountain.*

Goldsmith and Hoppe.
"The Commercial Drummers" (Musical).
15 Mins.; One.
Young's Pier, Atlantic City.

This entertaining pair have reconstructed their good musical act. While most of the same material as formerly used has been retained, they have made changes for the better. In the former turn, full stage was used. They now work in "one," and have eliminated the funny xlophone number. Goldsmith still is the Hebrew, Hoppe working straight. They make their entrance as drummers, Hoppe carrying a big sample case containing musical instruments, which line he is supposed to be selling. The couple close, as formerly, with their absurdity, "Professor Sousalinski." The act was liked throughout and scored a hit. *I. B. Pulaski.*

Mabel Valentine Morree.
Posing and Aerial.
12 Min.; Full Stage.
American, San Francisco, Cal.

Miss Morree appears to possess about ninety pounds of avoirdupois, but displays a muscular development that many of twice her weight among males would like to boast of Miss Morree opens, under a spot in front of a black drop, displaying development and control, going from this into trapeze gymnastics, holding interest nicely. Miss Morree makes a neat appearance in lavender velvet pantallettes, with neck of sufficient lowness to allow a good view of the display of the back and shoulder muscles. This portion is quite novel for a woman and should prove an interesting feature if only for the astonishing muscular development attained by this diminutive little lady. *Fountain.*

Dunn and Branton.
Singing, Talking and Dancing.
12 Mins.; Full Stage.
Princess, San Diego, Cal.

Dun and Branton, who call themselves "Those College Kids," were popular from the start. They work well together, with material new and pleasing. The girl has a pretty face and figure. The wardrobe is splendid and some excellent changes are made. This team should succeed. *Daley.*

Metz and Metz.
"A Midnight Rehearsal" (Singing).
15 Mins.; Four (Parlor).
American, San Francisco, Cal.

Very little talk is introduced, merely enough as a reason for straight singing, the repertoire throughout proving wholly delightful. The woman possesses a soprano voice of rare quality. The man has a robust baritone. Both display a thorough training. For a straight refined singing feature the act should prove a credit to any bill and have no trouble in holding any position on the best. *Fountain.*

SEVENTEEN WEEKS OF TRAVEL.

With seventeen weeks of travel behind him, Gerald Griffin returned to New York last Friday. While away he was all over Continental Europe and Great Britain.

The trip included and started at Carlsbad, then Oberammergau (where Mr. Griffin went behind the scenes to watch the workings of the stage). Munich, Trieste, Athens, Constantinople, Salonica, Jerusalem, Cairo and Port Said.

The traveller may head his own company in vaudeville for this season.

NEW FOUR-ACT.

Frank H. Belcher, George Leon Moore, Lawrence Red and Harrison Brouckban, all well known in musical comedy circles, have placed a comedy singing offering together, which they have been playing at different actors' clubs. The quartet will introduce it in vaudeville, providing a proper amount may be obtained for their services. Alf. Wilton is attending to that.

HOMER LIND'S STUDIO.

The studio that Homer Lind has had in view was opened this week, Mr. Lind is rehearsing a few acts.

The idea of the studio is to coach vaudeville producers from the drama and opera. Besides producing for others, Mr. Lind will have four or five of his own numbers around the opening of the season.

"DARE DEVIL" INJURED.

Fall River, Mass., Aug. 10. William Wadsworth ("Dare Devil Daah") was seriously hurt at the Old Colony's park at Portsmouth, R. I., by his bicycle breaking when part-way down the steep incline he uses in his plunge act.

Wadsworth grabbed at the trellis of the structure and broke his fall, but received a compound fracture of his left arm. He was taken to St. Anne's Hospital in this city.

JUMPING JUPITER.

Chicago, Aug. 10.

The Cort on August 4, presented a booming big success, "Jumping Jupiter," with Richard Carle's book, Sydney Rosenfeld's music and a company of clever people, mostly vaudevillians.

It was a great night for vaudeville. While the audience was contenting itself with a paucity of Carle, where usually a surfeit had been its portion, individual successes piled up with Carle taking the glory to himself of having provided as witty and cleanly funny a book as musical farce has made known in these parts for many moons. Carle was "himself"; consistently continuing his splendid imitations of Carle; gliding, sliding and flaunting his limber legs in imitation of dance and with the solemnity of an owl promulgating witty originalities which kept the audience in high glee.

Carle has fed himself rich lines in "Jumping Jupiter," but has with lavish hand distributed fat parts to a half dozen others. Profiting by his failure in "The Echo," the work of another writer, he has turned out his own book this time. Benefiting further by that experience, he has seen to it that Carle has a good part, and lets the clever people in his support cut loose on their own account.

The Carle book outshines the Rosenfeld and interpolated music, but there are, nevertheless, several clever numbers and one or two exceedingly catchy airs. In staging the numbers, there has been a great advantage at hand in the presence of a dozen really clever girls. They are varying types, none especially handsome but all bright and attractive; the sort of girls who would be expected to take handily to the use of the flippant and witty lines which they indulge in.

The artistic and consistent hit of the performance fell to Edna Wallace Hopper. She was at all times evenly dainty, winsome and vivacious; dancing lightly and with ease, singing pleasantly if not with brilliancy and lending to the performance an element of dash and speed which her role demanded. She was as consistently the star as Carle himself, and twice put over striking individual hits; once in singing "I Like to Have a Flock of Men Around Me" (assisted by four of the male principals) and in the last act with the recitation song, "Only a Man."

The "Flock of Men" number introduced some clever "business." The staging of the piece all the way through introduced novelties in groupings and stage business which caught on.

The second act finale found candles and night-ropes in evidence, recalling a scene in "Mme. Sherry," presented by the same producers just around the corner. As much chopping will be necessary, right here considerable blue pencilling would not be amiss. It was 12 o'clock when the curtain fell on the last act. A full hour must come out if the abundance of entertainment shall be curtailed to avoid wearying.

The plot is of little concern. The action hinges upon a hurriedly uttered lie, backed up by misrepresentations

in the effort a young man is making to have the one day pass without an impending barrier preventing his marriage. The "barrier" is a model who in the early days of the lover-artist's career served as his type for a painting which brought him fame. Indiscretions which then obtained come near to casting their shadows upon present joys, but the farcical details which work out through the three acts end in happy fruition of the young artist's hopes.

To the mind of the audience Burrell Barbaretta was the villain of the piece; not that his manly handling of a juvenile role, well dressed and played to a nicety, should get him hissed—but it was his lot to be forever trying to start something after each specialty by butting in on the applause. Twice Carle himself was compelled to stop an effort to resume lines, by the applause which followed one of Lillian Shaw's specialties and the resounding hit scored by Ina Clare. Barbaretta had to breast the waves which Miss Shaw and Will Philbrick kicked up with their individual turns; in fact so well were the vaudeville interludes enjoyed that often the show was stopped to let the specialists continue or else to bow repeated acknowledgments.

Through no fault of her own the audience had no idea that Miss Clare was anything more than one of those pretty misses who frequent musical comedy productions for no greater purpose than to look sweet, say a few lines and eventually be married to their heart's desire. Hence when she stepped from the line early in the second act and introduced "Pet of the Family" a snappy ditty and "put it over right," the surprise was so marked that expression came in perfect outbursts of applause. Ina came back with an impersonation of Elizabeth Murray singing "Dublin Rag," and did her vaudeville "Lauder" to a stunning hit. It was the quickest "clean-up" on record. Five times Ina was compelled to bow while Carle stood in the center of the stage, a witness to her triumph.

Lillian Shaw scored in four different directions. Ten minutes after the curtain was up for the first act, she registered a cyclonic hit with an Italian song; in the second act she put across a couple of "Yiddish" ditties, and in the third made another cleaning of applause conditions with a song in "Dutch" accent. All through the show Miss Shaw played a five-times widowed female of comic bent, in a manner to do her the greatest credit. Her individual success was emphatic.

Mr. Philbrick ambled and rolled along through the three acts, exemplifying a perpetual "souse" with excessively humorous result. Two specialties added to his individual success. Among the men he split the honors with Carle just about evenly.

The variety element was otherwise to the fore in some fine examples of step-dancing, contributed by Lester J. Crawford and Jessie Cardowdle which landed them big rewards. Frances Kennedy gave a fine performance of a domineering wife.

Whatever the pruning process may do for "Jumping Jupiter" a fine show must surely remain. Walt.

THE GIRL OF MY DREAMS.

Chicago, Aug. 10.

From the moment the curtain rose at the Illinois Saturday night, disclosing a handsomely set first act for John Hyams and Lella McIntyre's initial starring venture, until the audience reluctantly looked its last upon the gorgeous electrical setting of the finale of "The Girl of My Dreams," there was not an instant's doubt but what success with a big "S" had fallen to the capable stars, their splendid support and the musically beautiful work of Karl Hoschna. Wilbur D. Nesbit, a local newspaper man, and Otto Hauerbach have supplied the book.

Hoschna and Hauerbach furnished the stage with "Three Twins," "Bright Eyes" and "Mme. Sherry." The part which Nesbit presumably contributed to the book work in the present piece seems to consist largely in punning and plays upon words. This conclusion is founded upon the fact that these elements are not so conspicuous in the Hoschna-Hauerbach collaborations. To be sure the book is bright and the lines bring laughs galore, but the dominating element of success is in the musical compositions which distribute hit after hit throughout the two acts.

Frank Smithson staged the piece capably. The numbers disclose many original formations and happy incidental inventions. The company entered upon its local task splendidly rehearsed and benefited by a few public displays. Particularly effective are the two stage settings. The wispy plot suffices, for it is action and numbers which, after all, comprise the composites of success which works out in the process of entertainment. Four gay and flirty principals bring down the complications which must be smoothed out; three hats, feminine "creations" of supposedly rare types, and the desire of a prospective groom to set himself right when others have, unwittingly, "put him in wrong" with his "best girl" are the potent elements of the story.

Lella McIntyre has translated her "Quaker Girl" from vaudeville to musical comedy. Her father, in the person of Ray L. Royce, is introduced as her two-act chaperone. John Hyams comes along to play his own dapper, light-footed and jaunty self. These three characters form the injured innocence group. Henrietta Lee plays the flirty wife of M. H. West who typifies a blustering but flirty lawyer; Irving Brooks enacts the role of a susceptible German nobleman and Nita Allen is the fourth flirty one in the quartet of trouble-makers. Harry Clarke and Lillian Smith ran through the piece as juvenile sweethearts, useful largely in the entertainment for a couple of numbers, cleverly led, and some dancing which averaged high in the esteem of the audience.

Nita Allen plays a milliner, her role being best described as a musical and exaggerated reminder of another milliner, seen some seasons ago in Geo. Ade's "County Chairman." The previous part may have been played by Miss Allen, and she may never have seen the village flirt of the comedy drama. In any event she put across a

personal success which closely matched the achievement of Hyams and McIntyre, who were themselves so solidly set in favor, that to have won her share of the plaudits Miss Allen may take to herself an unusual degree of credit. She was the great big scream of the night.

The stars of the piece made good all over the place. From the time Hyams vocally tendered his resignation from the "Be Happy Bachelors' Club," a few moments after the curtain went up, until the very tag of the show he was a live and vibrant wire. He sang and danced alone, and with his wife; read his lines splendidly, dressed natively and moved with speed and effect through all his scenes without predominating selfishly to the detriment of his associates.

Miss McIntyre was her own sweet self; dainty, unaffected and charming. She danced with fawnlike grace, sang delightfully and put across so many personal hits that they ran as links of success in a chain of personal charm and magnetism which bound her audience tightly and willingly in her keeping. Seldom have Chicagoans of the class which patronizes the Illinois taken a newcomer so quickly and completely to their hearts.

Henrietta Lee filled the eye and played effectively. Her role, though important to the story, is not of itself long enough to give the audience as much of her presence as it desired. Ray L. Royce was another talented member.

What sounded like the musical hit of the piece came close to the finish when Miss McIntyre sang, "Dr. Tinkle Tinker," a toy-song, in which she introduced a little tot who may not linger long when the factory inspector sees her. The chorus backs Miss McIntyre in several costume and dance novelties for this number and it makes possible the pretty finale wherein Santa Claus drives over the snow-clad roofs to bring tributes for the electrical Christmas tree which marks a brilliant and effective close to the festivities. For the music of this number Hoschna has borrowed from himself, giving us a changed and twisted recollection of the lilting jingle of "Yama Yama."

Oddities were introduced in "The Story of a Marionette," a tableful of human manikins being shoved on to surprise and capture the crowds. "The Dear Little Game of Guessing" gave Ray Royce a chance to plie the chorus around him in pyramids of effective loveliness. The only frivolous and needless section of stage developments came with this interlude. If cutting must be done, here would be an easy sacrifice.

A neat bit of composition is "The Letters You Shouldn't Have Sent," which Nita Allen puts across with splendid result. This bright girl has the further distinction of making a personal hit in "What's Sauce for the Goose is Sauce for the Gander," a trio number which she shares with Miss Lee and Mr. Brooks.

Hyams and McIntyre have hits in "O-o-h," a boogie song; "Girl of My Dreams," and "The Girl Who Wouldn't Spoon," slipping in their dancing as an effective addenda to the songs.

HAMMERSTEIN'S.

A very good "Roof bill" has been arranged by William Hammerstein for this week. Four turns had to fight against the open air, but the others were ideal acts for upstairs, with two "strong" acrobatic numbers taking down the high honors.

The first of these were the Bell-claire Brothers, a splendid act of its kind, splendidly presented, with sufficient showmanship to draw out the last ounce of applause. The finishing trick, the long dive from a springboard, served for an encore and several curtains.

The other successful couple were the Pedersen Brothers, on the rings, opening the second half. The ring work was greatly liked. The comedian, with his laughable comedy and wonderful feet, gave his turn all it needed. His finish, a long and funny wide swing while holding to the rings, and a comedy fall at the ending, struck the house as just right.

Harry Breen, with his "impromptu" song "put it over" under the skies. Mr. Breen has been there before, but it is no sinecure for him to play against the atmosphere. Jarro is another who has discovered that though you lose your voice in the attempt, it must be high pitched. Jarro has placed in his act Horace Goldin's "egg trick" (dropping eggs into tumblers). Perhaps Goldin did not do it first. Though it brought applause, Jarro has others less familiar and much better. Also Jarro should reduce his talk to manuscript, then have it edited. He secures plenty of comedy with the talk, but there is a needless repetition and it occurs often.

William Gould and Valeska Suratt are the feature and under New Acts. Billy Gould was taking a chance on his vocal organs, but pulled through without accident Monday, Bell and Caron (New Acts), opened the show, Miller and Mack (New Acts) appearing "No. 2."

Goleman's Dogs and Cats are back in the country making their reappearance this week. Barring that, Goleman has grown stouter, and is handling the animals much better upon the stage; there isn't much change from when last seen. The "Good-night" dog is the finish to big applause. At the opening there are two or three single tricks, new and a neat enough introduction for the ensemble work following. Goleman has wisely adopted a saner manner of handling the whip and presents an all-around better stage presence, with the dogs working easily as well as smoothly.

Closing the show, The Three Musical Johnstons held the house nearly intact, a worthy and noteworthy feat for a musical turn in a Roof show. Their sensible selections on well played xylophones did it.

John Cantwell, of McKay and Cantwell, while playing at the Orpheum, Spokane, was informed by wire of the sudden death of his wife, in New York.

May Maryland is a new "single" from Baltimore, who appeared at the Fifth Avenue last Sunday. Miss Maryland is under the direction of Jo. Paige Smith.

FIFTH AVENUE.

From the way the program ran Monday night, there must have been a big shake-up after the matinee. The most important change seemed to be the shifting of Jewell's Manikins from closing position to "No. 5" and pushing the head liner ("Roitonians") down to end the show.

Minnie St. Clair, programed, did not appear, Cunningham and Marion filling the gap. The chief trouble seemed to be the arranging of the full stage acts.

"The Rolfonians" headed the bill, and in closing position proved themselves very worthy of that honor, at this house. Alike to his "Colonial Septet" B. A. Rolfe has arranged his brasses to perfection, though the strings as well were good to hear. Mr. Rolfe has an act that should keep himself and company busy.

Jewell's Manikins made the same usual hit, the dolls acting very human-like; perhaps a little more so.

Marshall Montgomery, though late on the bill, secured a good sized hit, mainly through the whistling fit. His trick work also made very good. The portion of the act that seems to require looking after the most is the patter. Cunningham and Marion, in their tumbling specialty with comedy, showed what an act of this kind can do in "one." They had no trouble.

The Temple Quartet received most all of the reception handed Monday evening. They put over their singing specialty without a hitch. Each of the boys had a solo, and each did well with it. Perhaps the only suggestion necessary is a hint to the tenor not to act so much like a tenor. Chalk Saunders opened the show and chalked his way successfully, the early comers laughing and enjoying themselves while the drawing fellow was on.

The Sisters Chartres and Frank Holiday and "The Ashes of Roses" (New Acts).

"The Philano Philends Minstrels" is a new production for vaudeville by Jessie L. Lasky.

Eddie Keller, the agent, is away for a vacation of two weeks.

John T. Ray (once of Ray and Nice) and Bert Howard (Howard and Bland) have formed a "two-act" they are now playing.

William Josh Daly, the man who hasn't had his hair cut for sixteen years, returned to work in the Morris office Monday, having allowed the residents of Cross Hollow, Pa., to watch him during a vacation spent there. Josh divided the town during his visit. He agitated having the name of the village changed to "Twice Daily."

Lucy Weston was held over at the American, New York, for this week.

Fay, 2 Coleys and Fay began their season at the Orpheum, Montreal, Aug. 8.

Mason and Keeler will open their new act with six people called "In and Out" at New Bedford, Mass., Aug. 22.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

WALTER K. HILL
(Wah)
Representative

CHICAGO

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Mabel McCane is playing a special engagement with "Are You a Mason?" which Will J. Block produced at the Garrick last Saturday night to catch some of the Knights Templar crowds. Walter McCullough, also recently in vaudeville, is another principal along with Geo. Barry, Billy Robinson, Willie Dunlap, and Marie Kinzie. Miss McCane starts her United bookings early in September at Trenton.

Principals in "The Girl From Rector's", staged at the Chicago Opera House last Saturday night, are Nina Blake, Nella Webb, Kenneth Davenport, Wm. Sellery, E. R. Burton and Chas. P. Morrison. Mr. Morrison's wife, Henrietta Lee, is also entertaining Chicagoans; she is at the Illinois, with Hyams and McIntyre.

Wm. O'Clare, who has been in vaudeville as the "Stonaker," of Willson and Stonaker, branched out as a single at the Ashland, the last half of last week, and will play Association time hereabouts.

"Miss Nobody From Starland" begins rehearsals this week. Otto Koerner will play the role formerly entrusted to Bert Baker.

General Manager Ed. L. Bloom, of Wm. Morris, Inc., came to Chicago to help start "A Barnyard Romeo" and the American on its way last Saturday afternoon. He returned to Broadway Tuesday.

"Touched" in a local hotel for all their savings, the Two Mascots left for St. Louis to start a new bank-roll on the Morris time, opening at Delmar Gardens last Sunday. The English girls like America but don't think much of the ways of some hotel employees.

When Robinson Newbold arrived at the La Salle last week to rehearse for "The Sweetest Girl in Paris," a telegram was awaiting him announcing the death of his mother. He left immediately for Baltimore, and returned last Monday to start his prospective season's work.

The Studebaker will be added to the list of open houses next Monday when Montgomery and Stone return with "The Old Town." Another theatre to open will be the Empire next Sunday with Edmund Hayes in "A Wise Guy," starting a promiscuous burlesque season. Richard Carr's "Beauty Trust," now rehearsing at the Alhambra, will open that theatre a week before the regular "Wheel" time, on 22. Last Sunday the Weber, formerly the Columbus, began its season with Barton & Wiswell's Down in Dixie Minstrels.

Twenty-one days with the Bljou stock: Last week, "Merchant of Venice"; this week, "The Cowboy and the Squaw"; next week, "How Heart's are Broken." Going some in the versatility department.

Martinez and Martinez, when a baggage-man seized the band, told the railroad the instrument, and a few other things destroyed, would set them back \$125. Sol Lowenthal compromised for \$25.

Inspector Cruden, of the State License Bureau, is investigating the ways of the Laura Amusement Co., promoters of the Monroe and Ellis theatres. Said to be a fact that the management book acts without having a State certificate.

Reported that dramatic stock has been ousted from the Garrick, Flint, Mich., and that vaudeville will be resumed by Manager N. W. Harris.

Robert Pottinger's new Sheridan, 10-20, opens the last half of this week with Hickey's Animal Circus, Bertram-May Co., Beasie Greenwood, Kelley and Catlin, and La Grecia, booked by Paul Goudron, of the local S-C Office. The Republic and Sittner's, also to be booked by Goudron, open 29. Pottinger's Mabie, which opened last Spring for 10-20 vaudeville, will have a month of dramatic stock, and perhaps a longer spell of the drama if it makes good. "La Belle Marie" was put on last Monday as the opening bill, by Ed. Arden Martin, who is managing the experiment.

The vaudeville program for the annual Firemen's Relief Fund Benefit, to be held for four weeks, starting at Orchestra Hall, Sept. 11, will be furnished by both the Association and William Morris. The first night will be W.V.M.A. time and then James Matthews, of the local Morris office, will cut in. There will be a fine opportunity for comparisons and about \$10,000 will be handed to the actors, less commissions, of course.

When Fox and Evans open in New York, Sept. 18, for their United bookings they will have one of Ted Barron's songs on their chest; the local Witmark hopeful is very much so.

Henry S. Rowell will leave off stock work in St. Paul in time to open at the People's Labor Day as leading man for the Marie Nelson Playhouse. John T. Preston, Jr., will promote on the West side this season.

Reported that W. F. Kelly will erect a \$30,000 theatre at Marinette, Wis., in time to begin charging \$10 to 50 cents for admission by the new year. Six acts will be booked by a Chicago agent to be selected.

Tiring of their summer's rest, Billy Noble and Jean Brooks took up their season of W.V.M.A. bookings at the Kedzie last week, and will stay busy in the middle west for many weeks.

"My Cinderella Girl" is on the home stretch at the Whitney. Soon William Norris and wife will be back from New York, a trip supplementing a month at Wisconsin lakes, and then two companies will take the road. Norris will head one of them. Berta Mills has signed as prima donna of the other, traveling to the Pacific Coast.

Billy S. Clifford left Wednesday for Peoria after a month of rehearsal here for his tour of "The Man, the Girl and the Game," which opens down-state next Monday, headed for John Cort's time and the "Open Door."

Chicago will send Evelyn Harris forth to stage struggles in Edward Abies' "The Aviator" Co. The press agent states that "her father is importantly connected with the Illinois Steel Co.," which is a mighty big thing out here.

Joe Kane and Blossom Seeley are here from Los Angeles, awaiting their date at the Majestic where, in two weeks, they will produce a new act. Miss Seeley has just finished thirty-eight weeks of Western time, playing a lone hand.—Beasie Leonard is playing park engagements which started at the Akron Casino and take her to Myer's Lake, Canton; Four Mile Creek, Erie, and Rock Springs Park, Chester.

Chas. E. Hodkins, Jake Sternad and Harry Armstrong closed up the ranks of local bookers who are members of the Agents' Association by joining at last week's meeting. This makes it almost unanimous, a fact which may help some in handling the local labor problems which impend.

At the Gem, a picture theatre in Gary, Ind., a Chicago suburb, there was a near-riot last week when the proprietor attempted to pull some "fake" pictures of the recent Reno unpleasantness. Had it not been for police intervention the dissatisfied ones might have carried away the front of the building; but they contented themselves by upsetting chairs and doing a little real fighting without any film privileges being given out.

Having worried all he intends to for the present about booking, Charles Doutrick departed last Friday for four weeks' vacation trip which will lead him into Canada, the White Mountains and finally into the wilds of Broadway, where he may or may not book some acts for his theatres in this vicinity. The oldest inhabitant does not recall the time when Doutrick was ever away from business until this trip.

From New Orleans comes the report that W. T. Grover, who went from there to manage the American Music Hall in the Crescent City, will give up that position to go to New York for William Morris.

F. C. Smalley, owner of the Banner Theatre, which opened this spring with Morris vaudeville, has rented the house for a term of years to E. B. Chadsey who will give straight pictures and "ill songs" as the future entertainment.

Anna Link and the Suratt Boys have dissolved partnership. Miss Link will do a single over the Morris park bookings.

The Star and Garter will open 28 with "Vanity Fair," which is a disarrangement of the original plan. During the summer the already beautiful theatre has been thoroughly refurbished and decorated on the inside.

The Juggling Normans came to Chicago last week, having closed with the Sells-Flotow Show. They would have had their fares paid had they waited until 21 when the Tammen & Bonfield Circus shows for two Sunday performances at South Chicago. On that same date Miller Bros. "101 Ranch Wild West" opens at Riverview for eight days.

CENTURY (L. A. Calvin, mgr.; agent, Earl J. Cox), Saturday evening record crowd was on hand for the opening performance. George Beach's "School Kids," playing a return engagement, seemed the real favorites. Opening the show, Joe Marsh did fairly well with cartooning. The Raymond Sisters, two pretty girls, put over clogging. Both have good voices and present a neat appearance. One made a dandy looking boy, while her partner handled her "kid role" splendidly. They were recalled several times.

KEDZIE AIRDOME (Wm. B. Malcolm, mgr.; agent, W. V. M. A.)—With a bill of good class this house crowded them in Aug. 2. Billy Noble and Jean Brooks have an act full of

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good patter and on second, were one of the early hits. Miss Brooks made a dandy appearance. The Great De Loria interested with sharp shooting. Several difficult shots were easily handled to the astonishment of the audience. Eddie Ross gathered many laughs. Geo. B. Reno and Co., in "The Mink Army," although closing the show, were recalled several times. The Fraser Trio opened with Scotch dances.

ASHLAND (A. E. Wiedner, mgr.; agent, W. V. M. A.).—Last week's bill lacked comedy; straight singing and dancing and an acrobatic act made up the bill. Louis Stone, one of the Bush Temple "try-outs," closed the show. His clever dancing sent him along easily. William O'Clare put over a good line easily. Talk about Ireland. His pleasing manner helped applause. The hit of the show fell to Mazzone and Mazzone who captured the house with singing and playing instruments. Four Tossing La Valies proved a sandy closing number. The act is composed of father, two daughters and a son. They make a neat appearance. H. R.

BUSH TEMPLE (Walter Shaver, mgr.; agent, W. V. M. A.).—Evening of 4 the show was sent along in regular vaudeville fashion; five acts, intermission, and then five acts. It is an improvement over the old "stay as long as you like" show. Of the candidates as long as you like, two proved worthy. Kelly and Davis, young colored men, were the first to have real applause. One works straight. The other comedies, and puts it over right. The act could be placed on better bill to good advantage. McReynolds and Co. have a highly dramatic military sketch. They play it in a way which should aid them in getting the better time. The heavy work falls on the man and woman. Both handle their roles splendidly. H. R.

In Thirty-first street, near State, a man of the name of Smith is building a vaudeville theatre of about 1,500 capacity which is to be pushed to completion as rapidly as conditions will permit. More time for vaudeville actors.

Westlanders will get their "big time" vaudeville at the Academy after that date. Perhaps the Star will be open on that date. Perhaps the two houses will "split." "The Red Mill" opens the Haymarket, where vaudeville previously has been quartered, 21.

May Nannery and Co. started upon thirty weeks of Paul Goudron and S. C. Monday at Des Moines. "The Hand The Rules" will be continued as her sketch and Wm. C. Dalley, her husband, will be the "Co." as usual.

Ethel Robinson is keeping steam up in the W. V. M. A.'s park department. She has booked Pat Conway's Band to jump from Atlantic City to Wichita, So. D., and then to the Corbett Exposition, Sept. 28-Oct. 1, and then lets 'em jump back to New York. She sends Weber's Band from Idora Park, Oakland, Cal., to the Oaks, Portland, Ore., to open Aug. 8 for twenty days. The Bivani Opera Co., made up from the vaudeville many Opera Co., has had its time at Idora Park extended until the season's close, Oct. 1, and then Miss Robinson will send it over John Cort's Western circuit of theatres.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit; Monday rehearsal, 5).—Entering upon her second and last week Vesta Victoria, headlined, garnered the lions share of Monday afternoon's applause. She changed three of her five songs, but did not improve, thereby, upon last week's program. For this reason, probably, her act was not so well received as it was a week ago. But she made the hit of the matinee, nevertheless. Last week's attendance was on the turnaway order every night, with crowded matinee, demonstrating the drawing powers of the clever English girl, especially when backed by a fortnight hand-running, of snappy vaudeville bills. This week's program, however, worked out to the contrary of fast and entertaining, being conspicuously short in comedy. The first four acts did not provoke one good laugh.

"Baseballitis," Dave Ferguson, and Miss Victoria, with an outburst of merriment for the finish of the Piccolo act, provided all of the hilarity the bill advanced. The Evers-Wisdom Co. made the most of Victor Smalley's farcically improbable skit. Dave Ferguson did not make much headway, until he "sifted" the "Charge of the Light Brigade." There he boosted the laughs and finished strong. To follow Barnard's protean and impersonation achievements there was a short run of pictures. Presumably a shift in schedule would change these few moments of practically dead wait into something more interesting. For subsequent shows, Barnard worked so adroitly that the audience didn't seem to believe him, and not until he made his changes behind transparencies did his applause deserts transpire. His long act was followed by the picture-wait and then came the Piccolo Midgets, with acrobatics and some comedy to precede the versatile Vesta. Then the Flying Martins with fast aerial disclosures were put to their speediest gait to hold the audience while they closed. The show was turned over to the supper schedule at 4:30. At 2 o'clock Heuston and Kirby were putting across their clever demonstration of dance of Nipps and Tuck. They opened the bill just previously. The Five Alphas bounded, rolled and juggled hoops. In fourth position the Dolce Sisters sang, in not overly strong tones, a round of popular melodies. Their efforts at dress if extended beyond one costume change would help the act in "light to shine on a better standing than it gains on singing." WALT.

AMERICAN (Wm. Morris, Inc., mgr. and agent).—Saturday evening the season opened. Three capacity houses are reported for that day and Sunday. Monday night the weather turned warmer and with the counter attractions in electrical display which kept the "Loop" streets crowded to the car tracks, business fell off considerably. "A Barnyard Romeo" was the opening magnate, but matters were in a chaotic state until the Sunday night show. La Petite Adelaide was the cause of a great rumpus. She came home with a contract stipulating how she should be billed. Stella Mayhew, Sydney Grant and Miss Hajos were not thus fortified. When the other principals sized up the Adelaide displays they went on a strike and declared that they would not don a feather unless publicity conditions were altered. Adelaide stuck to her guns. In order to pacify Miss Mayhew and the others the management struck the colors of Adelaide into type uniform with everybody but Miss Mayhew and spread the joyful Stella across the Saturday and Sunday newspaper "ads" in headline style. Adelaide, consequently, did not appear for the first three performances but by Sunday night a compromise had been effected and the dainty dancer donned her mouse make-up. Never did a little mouse kick up such a rumpus before. When the feature dancer was out of the show Cartmell and Harris were hurried on from New York to substitute for Adelaide, and J. J. Hughes. With their barnyard all at peace they were placed in the olio. When the performance was seen Monday night Coogan opened and Zay Holland seconded the first half. Sidney Grant's specialty was mildly accepted until toward the close he awoke the laggards to a fair showing of applause. Cartmell and Harris started the first big noise with their dancing act, banked around with some good comedy, and finished strong in favor. Maria Lo's posing act closed. The unsightly picture sheet was used for the dual purpose of displaying the announcement slides and as a curtain. The scheme put the vaudeville models to a disadvantage which cloth drapes and easel and card announcements would have obliterated. The half doing of an artistic thing detracted, but the posings were appreciated for their artistic merit. Preceding the models Stella Mayhew "cleaned up" the olio. Her person efforts, and Billie Taylor's seconding, caught the audience. Applause and encores were returned as rich reward for cleverness. In the closing section Miss Mayhew also scored a personal hit, conquering the

"Romeo" developments in rollicking style and leading a number to repeated encores. For close to an hour the audience enjoyed itself immensely, appreciating the book and music and delighting in the efforts of the principals. Everybody shared in the honor of putting the expensive proposition across. At about the thirtieth minute Adelaide floated on. Then and there the artistic hit of the night was made known. For her individual specialty there were five encores and when later on she danced with J. J. Hughes the proceedings were for a second time stopped. As to "A Barnyard Romeo" entire Chicago vaudeville will wait a long time for its equal as a novelty, just as it has waited many moons for its coming. WALT.

FOLLY (John A. Fennessy, mgr.).—With the interior newly painted, scrubbed and furnished from front door to stake wall, this "Western Wheel" house started burlesque proceedings locally Sunday afternoon with a reported big house; there was capacity business Sunday night. Strouse & Martin's "Lady Buccaneers," featuring Joseph K. Watson, proved an entertaining attraction and if the shows which followed are its equal in all particulars there is in store a season of prosperity for the house and satisfaction for its patrons. Watson proves his right to be featured from start to finish. Seldom is such distinction so well merited in a lessee. He plays a heavily overworked type which the house need not apologize for; his make-up is clean, his dressing careful and his methods show an interest in his work which at every point he attempts to its fullest advantage. He has written a good first part, "There's One Born Every Minute," and it is played with a snap and dash which makes the opener lead briskly to a trick finish that brings down the house. This close is away from the ordinary and its sudden ending carries with it surprise and one big whoop of laughter. Watson has also written the burlesque, a continuation of the first part, along lines not heavily overworked; although the numbers are introduced conventionally, they fit nicely and round out the performance agreeably. Eight big girls and as many little ones have the choirstering in charge. They are a comely if not extravagantly handsome lot, and work hard. They have been provided with costumes in many changes very beautiful and in all bright and effective. Particularly attractive gowns show at the opening of the burlesque, a yellow basis with black trimmings. Then too the girls look good in a march which was trimmed for this week with Knights Templar pennants by which will pass elsewhere as a straight Amazonian parade. This number finds an attractive leader in Helen Van Buren, the prima donna of the company, who also is on view at different times in nine changes of decidedly handsome gowns, trapping a statuesque figure and worn in style befitting a well dressed woman familiar with good clothes. Between the two chapters of the burlesque book an entertaining olio is shown. Martin and De Mar lead off with an interlude of songs and dance, the foot-work of George Martin being conspicuous. He misses Eddie Leonard's style and the grace of George Primrose, but his imitations of these keepers gives play for some excellent dancing which brought applause. Rose De Mar is heavier on appearance and vivacity than she is on her singing; but her personality brightens the specialty and in the burlesque and first part she makes an effective and winsome soubrette. She comes from the dramatic stage to burlesque this season and if she could dance would easily make an enviable mark for herself; as it is she lends good looks, magnetism and willingness as vast helps to the performance. Mul Clark makes good with his German dialect offering in the olio as builds up the comical element of the burlesque immensely. His scenes with Watson are always benefited through Clark's work and he is a valuable factor in the show. Mile. Emerie presents aerial disrobing, after a brief interlude of pantomime, taking a step-ladder route to a trapeze. She copies the Charmion avatem of distributing parts of her apparel through the audience, and when she at last

gets down to work performs well upon the traps and Roman rings. Fourth and finally, for this olio, the Melrose Comedy Four miss fire with their comedy but hold their place on harmony. The songs and patter of their youth might better be brought down to now; but best of all would be a straight singing turn. That the show is framed on an expansion plan is evident; the giving them what they want, a system was worked out, but not overdone and was so timed that the ingredients were evidently applied to give the show a start to advertise it for the week. The girl who led an Egyptian number was one conspicuous advertiser; she seemed to have spring hips, double jointed at that, and secured six recalls. But the folly in Paris, the night audience liked it all, laughed at the comedy when laughing was worth while and applauded the show as it ran with a vigor which bespoke approval of everything. WALT.

Frank O'Donnell, press agent of the Hagenbeck-Wallace Show, spent his Sunday with his wife, T., previously to starting a long and fast tour of the South. R. M. Harvey, general agent of the show, was also in town Monday.

Alice York has retired from Gus Sohlike's vaudeville act, which she headed, to rehearse and play the part originally assigned to Adele Nordone, and was so timed that the ingredients were evidently applied to give the show a start to advertise it for the week. The girl who led an Egyptian number was one conspicuous advertiser; she seemed to have spring hips, double jointed at that, and secured six recalls. But the folly in Paris, the night audience liked it all, laughed at the comedy when laughing was worth while and applauded the show as it ran with a vigor which bespoke approval of everything. WALT.

May Howard has returned from New York and found the town so concave-crowded that she thinks it looks like Broadway on State street.

Wherever Lawson and Namon may be they are richer than they think they are. When they were in South Africa a few years ago they invested in some gold mining propositions. Subsequently values dropped, but by a recent turn of fortune's wheel they have advanced until the vaudeville folk now have a few thousand dollars to their credit; so says a local informant.

The Two Francescas, once vaudevillians, are now theatrical costumers in Chicago. Von Hampton and Jesselyn have taken a flat on the West Side in anticipation of an increase in the family; they will play only a few weeks in the interim.

SAN FRANCISCO

VARIETY'S Western office, 2084 Sutter Street.

By LESTER FOUNTAIN.

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum).—The present bill shows an improvement over that of last week. Granville and Rogers opened the show and finished strong. Ryan and Richfield were successful. Mrs. Jack McGreevey came away in great shape. "The Police Inspector," by the acting of its principals, succeeded in pulling down a substantial hit. "The Bama Bama Girls" in opening the second part were received indifferently. The Four Fords secured the applause hit of the show. Step, Mehlinger and King, in closing position.

NATIONAL (Zick Abrams, mgr.; agent, S. & C. W. P. Reese).—Good show. Scott Brothers opening, caught them coming in but finished big. Beulah Dallas sang her way along to fair success. Violet Crane & Co. did well, but could use a little more action. George Devoy and the Dayton Sisters in songs and dances did fairly well. George B. Alexander was a hit through his parodies. Abini was in good shape, and outside of putting over a good act, proved a drawing card.

CHUTES (Ed Levy, mgr.; agent, Pantages direct).—The best bill of the season this week. Business seems to grow better weekly in this house. Mildred and Alfred, a "kid" act, got away nicely. George W. Day though using memories of the past in his act, got away well, due to his excellent style. The Zancigs, "mind reading," very well received. Sophie Tucker "cleaned up."

AMERICAN (James Pilling, mgr.; agent, S. & C.).—Exelsa and Franks should have been placed in a better position than the opening one. Metz and Metz proved refreshing. Mike

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OUR ROUTE

Aug. 22 Majestic	Chicago.	Nov. 7 Orpheum	Portland.	Jan. 16 Orpheum	Ogden.
Aug. 29 Travel.		Nov. 14 Travel.		Jan. 23 Orpheum	Denver.
Sept. 5 Orpheum	Omaha.	Nov. 21 Orpheum	San Francisco.	Jan. 30 Travel.	
Sept. 12 Orpheum	Kansas City.	Nov. 28 Orpheum	San Francisco.	Feb. 6 Columbia	St. Louis.
Sept. 19 Orpheum	Des Moines.	Dec. 5 Orpheum	Oakland.	Feb. 13 Grand	Indianapolis.
Sept. 26 Orpheum	Sioux City.	Dec. 12 Orpheum	Oakland.	Feb. 20 Columbia	Cincinnati.
Oct. 3 Orpheum	Minneapolis.	Dec. 19 Orpheum	Los Angeles.	Feb. 27 Mary Anderson	Louisville.
Oct. 10 Orpheum	St. Paul.	Dec. 26 Orpheum	Los Angeles.	Mar. 6 Grand	Evansville.
Oct. 17 Travel.		1911.		Mar. 13 Orpheum	Memphis.
Oct. 24 Orpheum	Spokane.	Jan. 2 Travel.		Mar. 19 Orpheum	New Orleans.
Oct. 31 Orpheum	Seattle.	Jan. 9 Orpheum	Salt Lake City.	Management	ED. S. KELLER

Kelly's Musical Comedy Company well liked. Dumond Duo scored. Mr. and Mrs. Perkins Flier, and Mallory and Victoria also.

WIGWAM (Sam Harris, mgr.; agent, S. & C. W. P. Reese).—Herold, posing act, scored. John Buckley did well. Cabaret's Dogs, good. Mildred Stoler did not please. The costume change pictures proving uninteresting. Three Gordon Highlanders, big hit. Honey and Norman took advantages of a good position and put a hit over. Josephine Saxon and her "Dixie Kids" scored, the "kids" the reason. The Glocks closed the show, making a big hit.

Zick Abrams has purchased a corner lot, 43 x100, in Sisson, Calif., upon which he proposes to erect a concrete store and office building.

Jack Eldredge of Camden, N. J., who arrived in San Francisco, June 20, completing a record-breaking walk from Boston to this city in 77 days, an average of about 51 miles a day, on a wage of \$2,000 to complete the journey within 100 days and make his own expenses, has found a profitable lecture stand here where he intends remaining for some time.

Eddie Boland, formerly with the Orpheum, Oakland, has succeeded Robt. G. Drady as treasurer of the American, the latter having been appointed manager of the Grand, Sacramento.

W. P. Reese, representing Sullivan and Conscience, closed this week for the transfer of the lease on the Grand, Sacramento, held by Chas. Goddard. The lease has three years to run, with an option for an extension.

The Longworths, whose contracts with S. and C. expires Sept. 2, have had their time extended six weeks. They opened in Winnipeg March 7 and will close in Denver 15.

Murray K. Hill has given up his straight act, going back to the cork.

The Gray Trio will spend three weeks recuperating on a fruit ranch at Parker, Kansas, before returning east.

John W. Kelly, a theatrical critic of a Portland, Ore., newspaper, arrived here 29, accompanied by Mrs. Kelly and their daughter, en route to Southern California where they will spend their vacation.

Madge Maltland opened a three weeks' engagement at the Portola Cafe.

The James K. Hackett season at the Alcazar is proving satisfactory and profitable to the management in this cozy little house.

The Navassars Ladies Band open a limited engagement at Idora Park, Oakland, week 6.

Advices from Vancouver, B. C., state that Walter C. Kelly is confined in a hospital in that city as a result of blood poisoning. His illness is said to have been caused by a wound he sustained two weeks ago in an altercation in a San Francisco cafe which originated in a joke, Kelly being bitten on the hand. The wound, though a painful one, was not considered serious and received no particular attention before his departure for the north where he intended taking boat for Australia.

A rather amusing incident happened this week. Clifford and Burke were informed that a team were using their act in one of the small time houses in town. Investigation proved the information to be correct. They thereupon called upon the team and gave them some advice in professional ethics. The offending parties promised to discontinue. A few days later Clifford and Burke received a letter from the team asking permission to work the act two weeks longer as they were "up against it" and figured two weeks would enable them to get on their feet.

Brown & Esketes, formerly proprietors of the Musse Nickleodeon on Filmore St., are rumored to be negotiating for the lease of the California theatre. Terms said to be \$5,500 down for five years' lease at a monthly rental of \$300. The lease at present is held by Litchenstein & Michaels.

Signor Diero of the Dumond Duo suffered a stroke of heart failure as he was entering the stage entrance of the Wigwam 31 to attend the opening performance. He was rushed to the Emergency Hospital where two physicians succeeded in resuscitating him. He rejoined the act the last of the week.

Doorkeeper Gus Videau of the National had bled himself to the country for a short combined business and pleasure trip.

Al Jolson opens at the Orpheum 21.

During the course of Annette Kellerman's lecture at the Orpheum Monday she strongly recommended but one hearty meal during the day to be eaten between twelve and one. As her lecture finished around that time the restaurants were mobbed by enthusiastic females eager to become "Perfect Women."

The lease of the California was taken over this week by Edward Brown and H. L. Estes, who have renamed the house "The Liberty." They will install vaudeville at 5 and 10 cents admission booking through Bert Levey.

LIBERTY THEATRE (Estes & Brown, mgr.; agent, Bert Levey).—Ethel Barr & Co.; Russes & Mitchell.

PORTOLA THEATRE (Leahy & Alburn, mgr.; agent, Bert Levey).—Signey Jerome & Co. Tuttle & May, Don & Thompson, Prince, Lester Rode, Marshall Bros.

GRAND (Leahy & Alburn, mgr.; agent, Bert Levey).—Miss Lundy, Flynn & Howard.

MARKET ST. (Hallahan & Gets, mgrs.; agent, Bert Levey).—Varne & Hoffman, Jack Hub, Hall Bros., J. Laurelle.

PORTOLA CAFE (H. Hermansen, mgr.; amusement director, E. Garcia).—La Estrella, Madge Maltland, Otto Dobes & Borell Juliette, Grace Belmont, Countess Olga Rossi, Senor Luis Pames.

COLUMBIA (Gottlob & Marx, mgrs.; Direction K. & E.).—"The Spendthrift."

VAN NESS (Gottlob & Marx, mgrs.; Direction K. & E.).—Dark.

PRINCESS (S. L. Loverich, mgr.; Musical Comedy).—Ferris Hartman in "Mary Lamb."

ALCAZAR (Belasco & Mayer, mgrs.; Stock).—"John Gladys Honour." James K. Hackett Starring Season.

SAVOY (J. W. Bussey, mgr.; Direction John Cort).—Dark.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Good as was last week's bill, this one went it one better, an abundance of light entertainment striking just the right sort for the summer season. The Wood Brothers opened with a showy ring act, nicely dressed and with a good routine of tricks. They opened with singing, but it was the work on the rings which carried them through nicely. Sascha Jacobson, a local violin phenom, was a tryout and made good. Jacobson is a "pick up" and only needs a bit of stage training to make him a valuable number. Each number, except the last, "Old Folks At Home," was received warmly. Clarence Fuhrman, a boy pianist, was the accompanist and his one number was well liked. There is a future for this act with careful handling. The singing of the Primrose Four pleased and the little comedy injected helped the four men along. The dressing could not have been worse. Done for effect it has been made a mess of. Julie Ring and Co. held down their spot in fine style in "The Wrong Room." Alf Grant put over a big laughing hit in the best thing he has ever offered here. The vaudeville and Ethel Hoag did a lot for the act on her stunning appearance. The act was one of the biggest winners of the show. The "Night in a Monkey Music Hall" landed solidly from start to finish, the antics of the monkey musical conductor bringing screams. One of the best animal acts ever offered here. The principal applause winners were the Keeses. The Keeses have grabbed right after their snappy singing and instrumental turn and held on until the boys were on over their limit and were forced to answer the demand with several bows. "At the Waldorf" closed. The Lasky's act is running about the same in routine. There has been some change in the commingling, some of it for the better. Ben Mulvey won a liberal share of laughs with his comedy and the act was generally well received.

PALACE (Julius E. Aronson, mgr.; agent, H. Bart McHugh).—The Clipper Comedy Four got away with the chief honors of a good show. The quartet goes in for considerable of the rough-house comedy, a little too much of it, but tapers it with singing of fairly good harmony and they were rewarded liberally. Drew and Drew were warmly received for their capital stepping. The boys have some new steps and do not spoil their dancing by noise. C. J. Spensler offered a straight musical turn. The act lacks novelty and for this reason the musician cannot hope to advance very far. Four instruments are used and are well played. Cummings and Gladys showed a singing and dancing act which looked to be new and the pair have not hit the mark very hard in the way it is shaped up. The man's talk needs attention. They appear to have the goods but are not offering them to advantage. Levine and Levine landed strongly with a comedy acrobatic turn, the man being a first rate ground tumbler and the pair have a nicely worked out routine which won favor. Lorette and Delair are the jugglers. The girl is a first class. She does a little also with the feet which she may call dancing. If memory serves right, he has been doing a single turn and the act was just as strong then, but the girl fills up and is probably practicing for further development. A. J. Farrell offered a very poor imitation of Bert Levey's sketching act, following the regular artist as far as possible. Pictures.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—A few extra shivers were run in with the bill this week. The picture films run strong for the "miller-drammer" thing, one called "The Hidden Serpent" being particularly nerve-racking. The way the boys were framed up brought the Merediths on after the snake drama. The Merediths have a corksing good act if you can enjoy seeing a keen-eyed man hurl knives and axes at a woman, but the combination of pictures and knife sticking was rather trying. Meredith works his act up very well and the blindfold flash is a great getaway. The act pulled down a lot of applause. Louise Hudson got through nicely with her talking figures. Miss Hudson has an unusually heavy voice for a woman and uses it well. The audience stuff is being overworked by the voice-throwers and it does not help this act. Bertina, a female impersonator, sprung a big surprise and got away with it in great shape. The fellow does both singing and dancing above the average for his sort of act and removes his wig without trying the gruff voice expose. Being well and attractively dressed he put over a complete cooler and was brought back for some extra bows. As he has done so well in dressing he might go further and wear silk stockings, especially as he displays his legs freely while dancing. Irene La Tour and her dog were

well received. She is a clever contortionist and the act does nicely on any bill. Miss La Tour handicaps herself at the start by her apparent indifference in working. It costs nothing to smile. Hamilton and Massee landed a liberal share of the comedy honors with a snappy talking and singing turn. The finish is well worked up. The lillimans, colored, drag their talk along at a snail's pace. The singing got over. Stauton and Flamme tried comedy, singing and dancing with mild results.

PHILA. HIPPODROME (M. W. Taylor, mgr.; agents, Taylor & Kaufman).—California Frank's "Wild West" featured the big double bill this week. The wild west show includes Mamie Francis and her diving horses; Mil. Somerville, dancing horse; Princess Wenonah, rifle shot; Bee-Ho-Gray, roper; Julia Allen, Tommy Kirnan, Wayne Heasley and Chief Eagle Eye and his band of Sioux. The vaudeville bill includes Ernie and Erni; the Boydells; Fred Buckner; Logan's Twenty Bonbon Buddie Boys.

GAYETY (John P. Eckhardt, Mgr.).—Several of the artists and specially acts engaged by John P. Eckhardt for his three burlesque companies augmented the stock company for a preliminary workout this week and played to jammed houses at both performances on Monday.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Buckner's Cycling Sensation; Four Dancing Lullies; Dunlap and Linden; Carley Carla. Pictures.

GIRARD (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman).—Three Le Vans; The La Temples; Hanvey and Balles; Phil Berg; pictures.

WHITE CITY (H. Auchey, mgr.; agents, Taylor & Kaufman).—Gregoire and Elmina; Morgan Bros.

MANHEIM (Fuhrman Bros., mgrs.; agents, Taylor & Kaufman).—Cook and Weiland; Clark's Circus; Julia Raymond Tracey; Carroll; pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; booked direct).—Goldie Kinchard and Co.; Duffy and May; Oscar Mann; Adair and Henry; Evans; pictures.

PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; agents, Taylor & Kaufman).—Robinson Sisters; Leahy Brothers; Cora Methes and Co.; Toki Kishi; Irene McCord; pictures.

FLAZA (Chas. Oelschlaeger, mgr.; agent, H. Bart McHugh).—Seppin' Trio; Bill Jones; Latell Brothers; Marion Sisters; Budd and Clare; pictures.

BROAD STREET CASINO (W. Jacobs, mgr.; agent, H. Bart McHugh).—Boyd, Nolan & Co.; Dancing Johnson; Marion Harrison; Harvard and Correll; pictures.

AUDITORIUM (W. Herkenrider, mgr.; agent, H. Bart McHugh).—Joseph Du Moulin; J. W. Holland and Co.; Corey Brothers; Bingham and Gable; Harrison West Trio; Eddie Barto; pictures.

GERMANTOWN (Dr. Stumphfig, mgr.; agent, Chas. J. Kraus).—First half: King, statue dog; Lyric Comedy Four; Perry and Elliott; Musical McLarens. Second half: King; Bigelow's Merry Youngsters; Alabassa and Sons; Mazie Lee Trio; pictures.

HIPPODROME PALACE (J. Segal, mgr.; agent, Chas. J. Kraus).—Alman and McFarland; Arthur Krona; Perry and Elliott; Mable Emerson; pictures.

BOSTON

By MORTON BIRGE.

VARIETY'S Boston Representative. Tel. Main 5180. 82 Summer Street.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—Orchestra Director Bart Grady was right up to date with opening selections from "Three Million Dollars," which came to town last week. The opening act was the Stuart Darrows. They started the bill well. Bunchu & Alger, the "Little Girls from Kentucky," followed for their first appearance in Boston. The Bluegrass damsels pleased. The Alexandroff Troupe of Russian singers and dancers worked very hard and closed with applause. Al Carlewin, the thin monologist, made a hit on his appearance alone and himself, himself, for laughs. Angela Dolores and company in "Cupid at Home," laughable travesty on marital difficulties. Kaufman Brothers, minstrels, first time, added strength to the bill with fast and clever work. Sergeant Brennan, the champion diabolist from Great Britain, kept up the good work. Brennan's neat and clever handling of the sticks and spool, coupled with a pleasant stage presence and well-selected costume, made the act classy. The Empire Comedy Four justified billing of "uproariously funny." Dr. Herman (headline) closed the bill with his electrical tricks performed upon a string of volunteers. The house had plenty of laughs left, and Dr. Herman had it going in shrieks.

GLOBE (Robert P. Janette, mgr.; agent, Jeff Davis).—Paul Azard Trio, De Cotret and Rego, Hall and Pray, Bernice Pierce, pictures. SCENIC TEMPLE (M. F. O'Brien, mgr.; agent, J. J. Driscoll).—McDonald & Co., Turner Bros., Chas. Bartholomew pictures.

NORUMBSGA PARK (Carl Alberte, mgr.; agent, J. W. Gorman).—Matt Ott's "The Lady and the Prince."

LEXINGTON PARK (J. T. Benson, mgr.; agent, Fred Mardo).—Musical Wizards, Natalie Normandy, Garbido Sisto, Detsel and Cawley, Fantasia Five, picture film.

HOWDOIN SQUARE (Al Somerby, mgr.; agent, National).—Little Albright & Co., Jones and Sutton, Emery and Nodine, Chas. Johnson, Niblo and Reilly, pictures. Bill also included Edwin George, booked separate.

PALACE (J. J. Driscoll, mgr.; agent, National).—8:10: Driscoll & Co., Mae McDonald, Polloff Sisters, Jack Boyce, Martin and Froise, Pasquelina De Voe and Davies. 11:30: Ullven Bros., Roy and Wilson, County Chilo, Miss Caldwell, Signor Nicolo Verga & Co., Billy Ward, pictures.

WASHINGTON (Nat. Burgess, mgr.; agent, National).—Mansfield Bros., Jessica and Ray, Russian Dancer, That Kid, Mitchell and Grant, Hatfield, Fay Leslie, Anna Ross, pictures.

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CLIFF BERZAC

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WILL FIND IT TO THEIR
ADVANTAGE TO COM-
MUNICATE WITH US.**

BEACON (J. Lourie, mgr.; agent, National).—Langwood Sisters, Lillian Houston, Hindoo Sam & Son, Wm. Decrotaux, Clint Weston, Cheers and Jones, Eddie Aull, Florence Carpenter.

PASTIME (Allen, mgr.; agent, National).—Frank McIntyre, Walter Stead, Heli and Washburn, Carol Carrolia, Singer, Caldwell, pictures.

HUB (Joe Mack, mgr.; agent, Wm. Morris).—N-10: Klondike Trio, Gilmore and La Tour, La Toy and Toohy. 11:13: The Blacks, Tommy White, Perry Raymond, pictures.

The Majestic opened its season 8 with Henry W. Savage's "The Merry Widow" company. Mabel Wilber sings Sonia and Charles Meakins, Danilo.

"The Chinatown Trunk Mystery" began the regular season at the Grand Opera House (Stair, Wilbur & Magee) Monday. There was a protest made to Mayor Fitzgerald by Chinese students at Tech and Harvard against this melodrama of Elsie Sigel's murder on the ground that it might arouse prejudice against Chinamen. The protest was referred to License Commissioner, but nothing came of it. The Grand Opera House has been refurbished for the season, with considerable money spent on the stage. All electric fixtures have been substituted for the old combination gas and electric. The new fixtures throw a more direct light on the stage from the borders. Next week the house plays Harry Fields in "The Shoemaker," after which "Brewster's Millions," "Pald in Full," and other dramas will succeed the old line of melodrama. Manager Magee of the Grand Opera House is brown as a berry from a summer at Onset.

Clyde Fitch's "Gris" was given by the Lindsay Morison Stock company at the American this week, with Eleanor Gordon in the leading role of Pamela Gordon. Miss Gordon, who was Mr. Morison's leading woman in the Boston Theatre stock company, came on here from Los Angeles to play in his company again. She was given a tremendous reception.

Charles Waldron's "Trocadero" (Eastern Wheel) are rehearsing for their new season, which begins 27 at Waldron's Casino. Frank Finney and Frank Ross will be the leading comedians, as usual. Minnie Burke will handle the subterfuge work. Two new faces among the principals will be Jeannette Young as leading woman, who was with the Rice & Barton show last season, and Daisy Thorne Lundy, the "California Nightingale." The Casino's season will start 20 with the "Rents-Stanley" company. The Gaiety, the other Eastern Wheel house in Boston, will open 22 with Robie's Knickerbockers. The Howard (Western Wheel) starts next Monday.

The Park opens 29 with "The Climax."

Moving Picture Operators' Union No. 182, I. A. F. S. E., organized a few months ago, now has 150 members and a working agreement with forty-one houses using moving pictures. The agreement so far calls only for recognition of the Union. Later Business Agent James F. Burke will introduce a wage and hour scale for the managers to sign. The scale will call for a flat rate of \$20 a week for an eight-hour day, with every other Sunday off.

The Back Bay Theatre, Irving F. Moore manager, and the Broadway, Somerville, both booked by Jeff Davis, reopen 29.

The Boston Theatre reopens 29 with "The Girl from Rector's." When the Potter show was here last season there was the usual protest against it, in consequence of which attendance was a riot.

The first notices for the New England cattle fair season are in sight. Athol Fair, the 44th annual, is posted for Sept. 5-8. Albert Ellsworth is secretary.

Hill's Field, the old circus grounds in West Lynn, is barred from use by the "Big tops" for good. The new mechanical filtration plant of Lynn water department is under construction there. Next season circuses will have to seek another location in Lynn.

John J. Barry, International president of Theatrical State Employees' Union, is touring Pennsylvania on organization work. He is due back 28.

"For Massa George," a sketch by Dr. William H. Sayward, Jr., had its initial presentation at the Bijou Dream this week with John Hallam in the leading role. Dr. Sayward has had a number of sketches put on at Beatrice Hereford's Theatre in Wyland.

The Shubert will open 22 with Wright Loring in "The Shepherd King."

ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (W. E. Shackelford, mgr.; agent, Ben Harris through U. B. O.)—Carrie De Mar, riot, "Bathing Girls," pretty, snappy action, went big; James H. Cullen, big hit; Camille Trio, scream; De Haven & Sidney, scored; La Dent, comedy juggler, went big; Goldsmith & Hoppe new acts.

MILLION DOLLAR PIER HIPPODROME (J. L. Young & Kennedy Crossan, mgrs.; agent, Jos. Dawson, direct)—Flying Russells, Luken's Lions; Morgan, Meyers & "Mike"; Burt Burlino & Co.; Steve Mico & Co.; Winston's Sea Lions; Musical Kleesles; Goldman & Hughes; C. P.

STEEPLECHASE PIER (E. L. Perry, mgr.).—M. P.; Pavillon of Fun.

STEEL PIER (J. Rothwell, mgr.)—Murphy's American Minstrels; M. P.

ATLANTIC GARDEN (S. C. Blatt, mgr.; agent, direct)—McKeever & McEvoy; Martin Bros.; The "Celesto"; Vaughn & Vaughn; Gordon & Lee; Deane & Morris; Joe Murray; Frances Stone; Elizabeth Howell; Lang & May; Jack Dorne; Bert Maxwell; M. D. Jacobs; Clark Brothers; Nealon & Clayton; Shaffer & Fay; Morse & Connor.

EXPOSITION PIER (E. L. Perry, mgr.).—M. P.; Ill. songs; Joachim Schuller, boy pianist.

This is a week of openings. "The Simple Life" at the Savoy, "The Wife Tamers" at the Criterion, and "The Echo" at the Apollo were the new legitimate offerings. Monday, agent, direct—McKeever & McEvoy; Martin Bros.; The "Celesto"; Vaughn & Vaughn; Gordon & Lee; Deane & Morris; Joe Murray; Frances Stone; Elizabeth Howell; Lang & May; Jack Dorne; Bert Maxwell; M. D. Jacobs; Clark Brothers; Nealon & Clayton; Shaffer & Fay; Morse & Connor.

The New Inlet Park, known as the "Big Hip," which opened about a month ago, has gone the voyage after a feeble struggle. Quite some money was lost by the promoters. The sum invested is said to have been over \$20,000. Philadelphia men were the backers.

Charles Thompkins and his bunch of clever riders who were in the "Round Up" and who were the features at the "Big Hip" which just closed are now housed on Young's Ocean Pier. Exhibitions of horsemanship and rope swinging are given daily. It is a very pleasing and clever show.

James H. Cullen, who came down here last week, leaves at the end of the week for Greenwood Lake, N. J. Jim had intended remaining here all month, but changed his plans at the request of his wife, who joined him Monday last after a long siege of illness. Society note—James H. Cullen had his mustache shaved off for the summer. He chose Sioux City for the scalping.

A funny one is told about Unk Russell, the pugilist, who spends most of his spare time here. Last winter when Unk was in Boston on "business" John Robinson, who was writing a book on the superstitions of prize fighters, met him at the hotel. He said, "Unk, have you any superstitions?" Unk replied, "I don't know; John McCarty tends to all my business."

The Duke Lee outfit is no longer with "The Great Bank Robbery," a wild west show being given near the Million Dollar Pier. Jack King and his I-X-L Ranch are now giving the show instead. The bank robbery is still given, but the rest of the show is different, it being announced a "wild west show throughout."

Will Von Tilzer and his side partner, Max Winslow, are here on their vacation again. This makes the X time since Easter.

"Our Miss Gibbs," the big London production, will have its first American showing at the Apollo Aug. 22.

Emery N. Downs, who is managing the Criterion, has become quite popular since here. He arrived about two months ago to take charge of the Criterion for Marcus Loew and Walter Rosenberg. Since he blossomed from a "pop vaude" manager into a real sure enough Henry H. E. Savage manager he thinks (and with some right) that folks should take notice. Before this tow-headed young man reached our city it seems that he was quite a successful manager of some Proctor houses, having the Union Square and Perth Amboy in his hands. He has also written some pretty good press stories both here and elsewhere, but of course modestly kept dark the author. As he is a regular manager now, he has Adam Sowerby skinned a mile. He expects Col. Savage to supply the orchestra, ticket sellers and stage hands. Of course, he got these ideas

when he was a "pop" manager—that much he admits. But at that he's a pretty good little fellow and deserves to get along.

AUSTRALIAN NOTES.

Sydney, July 9.

It is definitely decided that the Fuller (New Zealand) people will close down on vaudeville next month, and run solid on a picture policy. Against this there is a strong feeling amongst several prominent picture men to alternate vaudeville acts with pictures.

Dick Cavill, one of Australia's champion swimmers, recently left for America. It is his intention to frame up a natatorial act in conjunction with his two clever children.

To an enquirer, Boston, Mass.—Harry Crawford, known here as "America's Limber Kick-er," died of tuberculosis at Brisbane (Q.) some two years ago.

Will Tyler, Risle performer, will play Honolulu en route to America, in conjunction with several departing Australian artists.

Other acts leaving for the States this week are Jim Dymon, comedian, and the Wheelers, comedy cyclists; Allan Shaw, King of Koina, and Bert Roberts, dancer, are due your way in the near future.

There appears to be a hitch in Daly and O'Brien's contract for Australia, but what it is hasn't been divulged as yet.

The Kremos, a foreign acrobatic act of ten performers, featuring "Risle" work, open at Melbourne Opera House to-night. The act is laid off for ten days in order to rehearse, and those in the know declare the performance to be the "best ever."

Gray and Graham, after their National time, will play a short season with Rickards, by arrangement. This is unprecedented in Rickards' part, and says much for the work of these remarkably clever performers.

Wise and Milton, the clever colored duo, who have just finished on the National time, ventilated a serious grievance to VARIETY's representative are leaving for America. It appears that owing to the influx of undesirable Asiatics there is a Restriction Act to prevent these people from entering Australia, the political motto being "A White Australia." It happened that when the duo in question, together with Rance Smith, landed in Sydney, they were forced to wait for thirty-six hours before being allowed off the boat, although sixty-four other American passengers, including several Mormons, were permitted to land unmolested. Furthermore, the artistic wardrobes were subject to unnecessarily rough treatment. All this discomfiture was attributed to the Alien Restriction Act, which, says Wise, should not refer to an American subject, for one is not sufficiently well versed enough in the act to argue upon it, but sufficient is shown by the scurvy treatment meted to these colored people, to place Australia in a very unenviable light. If the act is correct in its present interpretation, then the sooner it is amended the better. It can be mentioned that Brennan had to go \$1,500 bond for the performers before they were allowed to leave the vessel on first arriving here.

The Croton Bros., Grecian gladiators, arrived in Sydney from Newcastle en route to Brisbane. The act will leave for Honolulu July 4, where they are booked. The States will follow.

Armstrong and Verne, not content with pirating Wise and Milton's material, have now gone one better, and are producing Gallagher and Barrett's "Battle of Too Soon," even going to the expense of fitting the act up to correspond with the original.

F. D. Lowry, who came from America in advance of Carter, the magician, left for New York last week. He intends returning to this side at some future date, and will bring a lot of novelties. During his brief stay Lowry made many friends.

Walter E. Deaves and his manikins left for India last week.

All acts which have visited Australia know the Sydney Bulletin, and its unjust method of criticism—generally a satirical manner of expressing contempt without explaining the why or wherefore. The latest to come under the ban is Billy Williams. Though the positive hit of the bill, Williams has been shamefully treated by the critic, and the latter's blind prejudice has caused much unfavorable comment amongst newspaper men here. The Bulletin is not read by the average theatre-goer, but has vogue in clubs and other prominent places.

Alf. Holt, the mimic, is on his way over.

The Howard Bros. will probably play American time shortly, if they do not hitch on with the Wirth Bros. Circus. The brothers do a very successful "mental telepathy" act, and will make good anywhere.

The Wheelers, a duo of clever cyclists, will probably meander Americanwards by the next mail steamer.

To all correspondents.—Kindly note that my address now stands at 11 Park Street, Sydney, where I am right on the spot to deal with all business propositions and correspondence.

Many of the small time picture houses are about to receive a considerable set-back during the winter months. The majority of open-air shows are only temporarily covered for the cold season. In a great number of cases the temperature has had a deterrent effect on children's health, so much, in fact, that deputations, consisting of doctors, clergymen, etc., have waited upon the various civic bodies, praying them to annul all licenses unless adequate means for comfort are considered. The authorities are already on the warpath, and many houses have been forced to close.

BALTIMORE.

FORD'S (Chas. E. Ford, mgr.)—Howe's Travel Festival (3d week).

SUBURBAN GARDENS (August Fenneman, mgr.; agent, William Morris).—Nepopolitan Quartette (holdover); Schade; Belmont and Schade, a and d.; Al. Warren, monologue; Lynch and Blais, impersonators, m. p.

BAY SHORE PARK (Frank Foreman, mgr.)—Develo in the "Cage of Death"; band concerts, m. p.; other attractions.

DWYNN OAK PARK (John C. Farson, mgr.)—Robbin's Wheel; Leftford and Simon, musicians; Jack Denton, comedian; Will Reed, imitator; M. P.; band concerts; other attractions.

ELECTRIC PARK (Robt. W. Beach, mgr.)—N. Y. Marine Band; Melvina Miller, soloist; M. P.; other attractions.

RIVER VIEW PARK (Michael Fitzsimmons, mgr.)—Vaudeville; M. P.; band concerts; other attractions.

LUNA PARK.—Band concerts; M. P.; other attractions.

TRAYMORE CASINO (John Macasien, mgr.)—Vaudeville.

HOLLYWOOD PARK (Joseph Goeller, mgr.)—Vaudeville and other attractions.

FLOOD'S (Jack Flood, mgr.)—Burlesque; vaudeville.

Plans will be determined on or about Sept. 1 for the proposed Western wheel house (monumental) to be located on W. Fayette St. opposite Ford's.

The airshow at the Suburban has proven extremely popular.

During the storm last Thursday night lightning struck the pavilion at Hollywood Park. About 3,000 people were present, and a panic was only averted by the coolness of the artists. Damage, nearly \$3,500.

Death last week claimed Wm. L. Ballauf Sr., who for nearly 55 years was connected with the Holiday St. Theatre as property man.

Rapid progress is being made on the new theatre at Lexington St. and Park Ave., \$100,000 will be the cost. Capacity over 1,700. Bookings through W. B. O. Family department. Continuous at 10-20-30. A prize of \$100 is being offered for the best name suggested.

Openings 13—Gayety with Rose Sydl's Co. Monumental with "Girls from Dixie."

BEAUMONT, TEXAS.

PEOPLE'S (Rupert Cox, mgr.; agent, Chas. Hodkins, Monday rehearsal 3 p. m.)—Arthur Angel, blackface singing comedian, pleased; Cafferty and Kamph, a and d., very good; Pastor and Merle, a and d., and tumbling, good; C. J. Selfried, athlete, barrel jumping, etc., very good; Reynolds and Lewis, sketch, excellent; Tex and Mabel Shes, very good; The Prince Boys, a and d., pleased. S. R. O. sign out at every performance.

WALKER.

BUFFALO.

SHRA'S (M. Shea, mgr.; agent, U. B. O.)—Karl Emmv and his pets, hit; Douglas and Co., fine; John Wade and Co., hit; Taylor, Kranzman and White, fair; Macagno Bros., clever; Howard and Howard, scream; Six Musical Cuttys, good; Takazawa Japs, wonderful.

TEMPLE (H. Koerber, mgr.; agent, Milburn)—Helen St. Ragner, good; Leo Lemuels, clever; Dona Elkins, fine.

OLCOTT BEACH (A. H. Evans, mgr.; agent, Milburn)—Mackey and Rollings, good; Roeder

INA CLAIRE

With RICHARD CARLE In
"JUMPING JUPITER"
CORT THEATRE, CHICAGO

The surprise of the night was Ina Claire. It is no longer a question of Who is she? Where did she come from? She arrived with glory last night, and by the most inglorious routes known to the modern "show." She loosed upon us a couple of "imitations." I wanted to jump with Jupiter when the band began Elizabeth Murray's "Dublin Rag," but I sat to joy.

And it was the same when she broke into Harry Lauder's Daisy song—not only the songs, but the talk and the face and the burr and—well, the best Lauder I have seen since Harry. It was immense. Such an imitation had to be immense to sweep a 1910 audience as it was swept last night. Miss Ina Claire is one of the neatest finds of the season.

ASHTON STEVENS IN CHICAGO "EXAMINER"

and Lester, hit; Barney Gallagher, fine; Laughing La Mar, a good one.

NOTE.—The Garden Theatre has now been completely renovated and presents a good appearance for the season, which opens shortly.

W. G. EDWARDS.

CINCINNATI.

By HARRY HESS,
VARIETY'S Central Office,
107 Bell Block.

GRAND OPERA HOUSE (F. A. Raymond, mgr., direct; rehearsals, Sunday at 10).—Hazel Arnold, fine; Elmwood Benton, fair; Scott & Reitz, good; Buster & Co., great.

ROBINSON (Sam Rose, mgr.; agent, Casino Co.).

CONEY ISLAND (Girard, mgr., direct; rehearsals, Sunday at 1).—Swain's Cockatoo, very good; F. Christopher, fair; Lulu Thies, good; Wolfe & Lee, good; Harry Turkey Boyd, fair; Dumitrescu, excellent.

Peoples opens Saturday night with Dave Marlon's Dreamlanders. Standard opens Aug. 21 with Bowery Burlesquers.

COLUMBUS, OHIO.

KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.; Monday rehearsal, 10:30).—Grotesque Randolphs, excellent; Mondane Phillips, very pleasing; Mr. and Mrs. Wm. P. Burt and Daughter in sketch, good; Leonard and Drake, clever; the Four Dixons, amusing.—GRAND (Ira A. Miller, mgr.; agent, Coney Holmes; Monday and Thursday rehearsals, 11:30).—Dancing Marnell, well liked; Ardell Bros., good, ordinary routine; Vardaman, female impersonator, meritorious; Ezra Kendall Jr. (new acts). Mr. and Mrs. Murray Ferguson, laughing hit.—The Columbus will not open until the street railway strike has been settled.—The parks are doing practically no business at all since the strike.—Ollie Young and April are spending their vacation here; also investing a little of their hard earned in local real estate. Noodle Herr is resting here before opening Sept. 5.

LITTLE CHARLEY.

ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agent, Edward Mozart; Monday rehearsal, 10).—Pete Lawrence Trio, Morette Sisters, Minnie Hoffman, Charles Maurer and M. P.; good business.—HAPPY HOUR (G. H. Van Demark, mgr.; agent U. B. O.; Monday rehearsal, 11).—Christy and Willis, Ralph Kitcher, R. H. Courtwright, Charles Hamer and M. P.; excellent business.

J. M. BEERS.

EVANSVILLE, IND.

OAK SUMMIT PARK (Edw. Raymond, mgr.; agent, S. S.).—The Schenck Family of six presented many new and original stunts. Harry and Kate Jackson in their comedy sketch was very good. The shipwreck scene produced by electrical effects was very realistic. Pixley and Malatesta, very entertaining; Edith Mote made good with her voice. Her costumes were beautiful. The favorite of the hill was Charlie Hasty, who sang and talked about "Old Indiana."

OVERDORFER.

FALL RIVER, MASS.

BIJOU (L. M. Boas, mgr., agent, direct; rehearsals, Monday, 10).—M. P. and 8-10 John and May Burke, comedy oddity, excellent; Billy Scheer, character comedian, good; Do-blado's Sheep, a hit; 11-12, Canfield and Driver, comedy sketch; Thomas and Mathews, operate singers; The Great Leon and Co., magic offering.—PREMIER (L. M. Boas, mgr., agent, direct; rehearsals, Monday, 10).—Smith and Kelley, comedy singers and dancers; Annie Grippen, singing comedienne; Dynes and Dynes, comedy jugglers.—LINCOLN PARK THEATRE (L. W. Phelps, mgr., agent).—Lincoln Park Opera Company, presenting "Martha," very good.—ISLAND PARK.—The De Espe Family, acrobats.—DIGHTON ROCK PARK.—Airship.

NOTE.—William Wadsworth, known as "Dare Devil Dash," while performing at Island Park, week of Aug. 1-5, fell 75 feet to ground when fork of bicycle broke. Now at St. Anne's Hospital with two compound fractures of left forearm, which means layoff for months.

EDW. F. RAFFERTY.

HARRISBURG, PA.

HIPPONDROME (A. L. Roumfort and Co., mgrs.; agt. Rudy Heller).—Bobby Gass, hit; comedian, excellent; Eugenie Wolftheims' bronze statues, excellent; pictures, very good. PAXTANG PARK (Pellix Davis, mgr.; agt. Wm. Morris).—Austin and Austin, C. W. Littlefield, Harvey and Lee, Moore and Mack, Wilkins and Wilkins.—NOTE.—The Operum Theatre opens season on August 22.

J. P. J.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, Direct—Monday rehearsal 10). Week 1, Cressey & Dwyne, success; Moral Opera Company, very good; Gruber's Animals, marvelous; "Ballot of Light," pleasing. Holdovers—Annabelle Whitford, Five Olympians, White & Simmons, De Lion.

LOS ANGELES (Geo. A. Boyver, mgr.; C. O. Brown, agent; Monday rehearsal 11).—Phil Staats, fat comedian, took well. Williams Bros., dancers, fair; McShon's "Watermelon Girls," very taking; Betsy Bacon & Co., sketch, entertaining; Emelle Benner, baritone, pleasing; Strength Brothers, acrobats, adroit. LEVY'S (Al. Levy, mgr.; agent, L. Behymer; Monday rehearsal 10).—Gray Trio, singers, well received; Flynn & McLaughlin, dancers and singers, snappy; Suzanne Rotomora, chic; Florence Trio, operatic, big hit.

EDWIN F. O'MALLEY.

NEWARK, N. J.

PROCTORS (R. C. Stewart, mgr.; U. B. O. Agt.; reb. Mon. 9).—Good summer bill to good houses owing to cool weather. Billy Gaston and Isabelle D'Armond, a genuine hit; Fox and Millership Sisters, monologue and dances, very cleverly done; Howard Lange and Co., in a tabloid thriller nicely handled; Raymond and Caverly, repeat former success; Ward and Simms, eccentric dancers, good; the Musical Avolos, also charmed; Walsh, Lynch and Co., in a rural sketch, pleased; Bessie Valdare Troupe, went good; M. P. closed a good show.—ARCADE (L. O. Mumford, mgr.; agent, The Landers).—The amused large audiences. Specialties by Harry Lander, Bobby Fields, George Wilson, Laura Conkila, Lynn Ford, Ida Morris and Vic Peterson; M. P. and ill. songs.—OLYMPIC PARK (James Beldon, mgr.).—The Horn Opera Co., in "Boccaccio," with Edith Bradford, Bianca Thorpe, Florence Rother, Robt. Lett, Frank Wooley, Jack Henderson and John R. Phillips. On the open stage are 5 big acts headed by Robert's animals (9th week).—HILLSIDE PARK (W. E. Thaller, mgr.).—The Fearless Greys in gap-leaping autos, Uncle Dan's Military Mules and Wild West Show.—ELECTRIC PARK (C. A. Dunlap, mgr.; agent, Stock Co.).—Sapho, very creditably produced by Lorne Elwyn; Margaret Keene Co.; specialties and electric fountains with living pictures.

JOE O'BRYAN.

NEW BEDFORD, MASS.

SAVOY (J. W. Barry, mgr.).—Reopening Aug. 8-10. The Horsehoe Trio, laughs; The Famous Hayes Sisters, some instrumentalists; M. P.

VAN'S (E. D. Davenport, mgr.).—Aug. 8-10. Davis and Cooper, pleasing. Millard Watson, clever; M. P.

H. C. TRIPP.

NEW ORLEANS, LA.

WEST END PARK (Jules F. Bistes, mgr.; agt., Orpheum Circuit Co.; Sunday rehearsal, 10).—Savon and Wayne, acrobats, conventional; Edith Haney, little comedienne, with little talent; Vera Berlin, violinist; Eddie Ross, banjoist.—AMERICAN (William T. Grover, mgr.; agent, William Morris; Sunday rehearsal, 10).—Muriel Woodberry, has a future; Paul Morton, fair; Williams and Wayne, amused, the St. Juliana, has punching and acrobats, clever.—WINTER GARDEN (Israel and Leopold, mgrs.).—"Broadway Girls" in "A Day at Reno." The audience was very enthusiastic in its reception of the burlesque.—MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co., vaudeville and pictures.—HAPPY HOUR (Al. Durning, mgr.).—Tony Nash, baritone; Stahl and Gay, s and d; Prof. Seargent, magician; Marion Mitchell, soprano.—NOTES.—The American opens Sep. 4 or 11; Orpheum also.—Walter Brown will assist Henry Greenwall in the management of the Dauphine. Mr. Brown was at one time manager of the Crescent. Last season he was connected with the American.

O. M. SAMUEL.

OAKLAND.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Annette Kellerman, Clifford & Burke, Four Cliftons, Harry Atkins; Holdovers, Edward Davis, James Thornton, Imperial Musicians, Apple's Circus.

BELL (Jules Cohn, mgr.; agent, S. & C. W. P. Reese).—Harry Tsuda, J. Francis O'Reilly, Harry & Kate Mitchell, Watson, Hutchings & Edwards, Four Rio Brothers.

BROADWAY (Guy Smith, mgr.; agent, Bert Levey).—Fox & Durkin, Burke & Burke, Frank Voerg, Bosworth & Otto.

IDORA PARK.—Pavil Grand Opera Co. Navassar's Ladies' Band.

ONEONTA, N. Y.

ONEONTA (Harry E. Dunham, mgr.; agent, Cleveland; rehearsals, Monday and Thursday 1 p. m.).—1-3, Adriel, equilibrist, pleased; Roma Dua, vocalists, good; 4-6 Troxell and Winchell, s. and d., passable; Estes, acrobat, ordinary; 8-10 Horn and Iloru, eccentric German comedians, some applause; Dorothy Read, s. and d. comedienne, pleased; M. P.—NOTE.—The Oneonta after the 15th will be booked through the United Booking Offices.—Al. Adams of the Orpheum, Reading, is the new stage manager at the Oneonta.—Manager Fred Gillen of the Stone Opera House, Binghamton, passed Sunday in town.—Manager L. H. Shepherd of the Casino passes his leisure time in a new touring car that he recently purchased through the United Booking Offices.—The Ilion Opera House was in town last week.

DeLONG.

PITTSBURG, PA.

HIPPONDROME (Direction of John P. Harris and Harry Davis).—Ballerini's performing dogs, Savoy, Spissel Bros. and Mack; Four Musical Hodge; Stubbfield, Trapeze Trio, Belle Stone, Carboy Bros., Yamamoto Bros., Farrell Bros., Earl Jerome's Funny Acrobats, Fireworks display.—FAMILY (John P. Harris, mgr., agent, Norman Stern; rehearsal Monday, 9).—Romelo and Lovering, Shorty Edwards, Richard Holden and Co., Casad and De Verne, Leonard Larke, Jayne and McGinley, Billy Wallace, The Herberts, m. p.—LIBERTY (Abie Cohen, mgr., agent, Gus Sun, rehearsal Monday, 10).—Heln and Cozens, good; musical Lovelands, fair; Moody and Goodwin, good; Tom Gibbons, good; m. p. Business good.

M. S. KAUL.

PORTLAND, ORE.

ORPHEUM (Chas. P. Elliott, mgr.; agent, W. V. A.).—W. L. O'Connell, Fred and Melrose and Kennedy, divided features, both scoring; J. C. Nugent and Co., excellent playlet; A. O. Duncan, great; Pope and Uno, good opener; Harvey De Vora Trio, went big; Flannagan and Edwards, excellent.

PANTAGES (John A. Johnson, mgr.; agent, direct).—Miss Adele Von Ohl, in Arizona Joe's Co., exceptionally good; Johnson and Rowland, very good; Thomas and Ryan, good, Kresco and Fox, immense.

GRAND (Frank Coffinberry, mgr.; agent, S. C.).—"Pullman Porter Maids," excellent feature; Dorsch and Russell, repeated their former success; Rawson and Clare, excellent; Symonds, Ryan and Adams, new dancers; Rose and Ellis, good; Will Davis, fair.

LYRIC (Keating and Flood, mgrs.).—Edw. Armstrong Musical Comedy Co., Ethel Davis, Will Armstrong, Clara Howard, Gus Leonard, Doris Piper, Will Howard and chorus. Good bill and business.

W. R. B.

READING, PA.

PALACE (B. R. Zeltz, mgr., agt., Bart McHugh; Monday rehearsal, 10:30).—Eddie Barton, good; Bingham and Gable, pleased, Southern Trio, well received; Mr. and Mrs. Ralph Lewis, headliners, plenty of laughs.—NOTE.—Manager Zeltz has tendered his resignation to take effect on Saturday when he will go to Easton to manage the new theatre which he and Mr. Gans have leased and which has been christened the "Newmeyer" by popular mandate. Mr. C. C. Egan, formerly with the Bijou and the Star, Brooklyn, is in town completing arrangements for the opening next Monday of the Orpheum, which theatre he will manage during the coming season.

G. R. H.

RICHMOND, VA.

COLONIAL (Floyd Hopkins, mgr.; agt., Norman Jeffries; rehearsal, Monday, 1:10).—The Two Gabbarts, acrobats, great; Holman and Parnell, clever comedians; Graham and Le Moyné, novelty sketch, scored.—BIJOU (W. T. Kirby, mgr.; agt., F. T. E.).—rehearsal Monday, 10.—Ziska and Saunders, magical, great; Black Brothers, hit; Jacques Greno, comedy wire act, scored.—LUBIN (Galaskie, mgr.; agt., Norman Jeffries; rehearsal, Monday, 11).—May Foster and Mike, clever act, very good; Zeretz and D'Orns, comic acrobats, laughing hit; Helley and Laffarty, scored.—THEATRE (C. Tony, mgr.; agt., Gus Sun; rehearsal, Monday, 11).—Margarette Arnold, character impersonator, big hit; Sammy Barton, clever comedian, big scream; The Scott-Robinson Co., Western sketch, scored big hit.

MILTON CAPLON.

SALT LAKE, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Sunday).—A program of top-liners, but only two that shared real honors, Harry Pentelle and Viola Vallorie and Fred

Warren and Al Blanchard. These two acts are certainly real favorites. Grigolati's Famous Aerial Ballet was featured and pleased. "The Code Book" was good. Fennel and Tyson received well merited applause. Frankline and Standards, acrobats, well liked. Valentine and Dooley, cycling comedians, good.

MAJESTIC (Harry Revier, mgr., agent).—Featuring Willard Mack, who has been playing stock here for the last eighteen months and is a great favorite. Business big.

OWEN.

SAN DIEGO, CAL.

QUEEN (E. J. Donnellan, mgr.; agent, S.-C. Monday rehearsal 10).—Week 1, Sam J. Curtis & Co., headline, big; Three Navarros, equilibrists, good; Haverly & Wells, took well; The Hold-worths, banjo, well received; Pashma, dancer, dazzling. Pictures.

PRINCESS (Fred Ballien, mgr.; agent, Bert Levey; Monday rehearsal 1).—Levine and Inman, comedy sketch, good; Dunn and Branton (new acts); Harry Bistry, dancer, pleasing. Pictures.

GRAND (Walter Pulkerson, mgr.; agent, Burns-Howell, Monday rehearsal 1).—The Gridleys, musical, good; Cummings & Murray, fair; Pictures.

RAMONAS HOME (T. P. Getz, mgr.).—Electrical show, "Mission Life."

GARRICK (J. M. Dodge, mgr.).—King Stock Co., "Old Heidelberg."

AIRDOME (Elliott & Fredd).—Closed.

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ST. LOUIS, MO.

By FRANK E. ANFENGER.

DELMAR (Morris vaudeville, D. E. Russell, mgr.)—"Consul" opened Monday night, having missed a train at Joplin. Others going on Sunday were W. J. McDermot, Three Keltons, Clayton and Drew, Lorenzo and Blake. Other attractions are Flecht's Yodlers with Ba-funo's Band in the Garden and the Duncans, Raymond and Envelope in "Elektra" in the dramatic pavilion.

FOREST PARK HIGHLANDS (Robert Haf-ferkamp, mgr.)—Indians, acrobats; Ex-position Four; Leona Pam, Oberita Sisters, Lewis and Chapin, Mary Florence, soloist, with Ca-vallo's Band.

WEST END HEIGHTS (D. Wenner, mgr.).—Frank and Jeanette Montrose, Two Regoras, James McNally, Dick May, Celia Torre.

MANNION'S PARK (Mannion Brothers, mgrs.)—Tim McMahon's "Southern Review," Bert Swor, Garden City Trio, Great Simmons, Ida Russell and Grace Church and Clark Brothers.

John McCluskey's inability to appear Sun-day at Forest Park Highlands gave Lewis and Chapin, who were put in, a great chance and they received headline notices. Fred Lewis is a St. Louisan—An East St. Louis party went to Chicago Saturday to see Worthe Faulner first appearance as Leonard Gomez in Madam Sherry.—Vesta Victoria will be the first headliner at the Columbia theater (Orpheum) opening 15.—"The Merry Whirl" opens the Standard (Empire Circuit) 14.—"Rosaling at Red Gate" opens the American (S. & H. booking), 14.—Bertin & Wisells "Down in Dixie Minstrels," Imperial (S. & H.) 14, while Havlin's was opened Sunday with dramatic stock headed by Jessaline Rodgers in "At Cripple Creek."

YONKERS, N. Y.

ORPHEUM (Sol. Schwartz, mgr.; agent, U. B. O.). Monday and Thursday rehearsals 12—4-6, Barnes and King, comedy magicians, went very big; Aug. Neville and Co., in dramatic playlet, absorbing and well acted; Con-sant and Valerie Arkansas, concert and piano, very good, 8-10, Jane Hood and Co., in comedy playlet with Scottish dances, big hit; Mignon Belle, wandering minstrel girl, did nicely; Tennis Trio, juggling, pretty work generally; have a new girl and all can stand practice.

The Johnson-Jeffries fight pictures were shown at the Warburton 4-6 by a lessee, prices 25-50 cents, attendance being very poor.

Ad Newberger was at the Orpheum Monday night looking after some of his coming pro-ductions that are to be tried out there. CRIS.

WASHINGTON, D. C.

COSMOS (A. J. Brylawski, mgr.; agents, Norman Jefferies and Ed Oliver; rehearsal Monday 10)—Van Dyck and Fern, vocalists, hit; E. J. Appleby, banjoist, second honors; Mizuno Troupe, acrobatic Japs, excellent; Bates and Anderson, comedy playlet, well re-ceived; The Campbells, musical, very good; Goldrich O'Brien, singing, good; Florence Mas-cote, clever impersonation; Dan Mulumby, pleased.

MAJESTIC (F. B. Weston, mgr.; agent, W. S. Cleveland; rehearsal Monday 11.30)—The Kneedlers and Larkin and Burns divided hon-ors; Sing Fong Lee, second; Dillon and Dil-lon, very good. EDWARD DOMBHART.

Leo Fritz, owner and breeder, ran his horse for the first time at San-down, last week. Danny Maher rode. It was some moment in the agent's life when he walked across the track, giving instructions to his jockey. The horse didn't win.

Croydon Hippodrome, the new Stoll house, opened August 1. The policy will be twice nightly. Picture matinees every day at which tea will be served.

The Twelve Kaufmann Girls, an entirely new bicycle show, has been booked to open at the Palace in the near future, by Sherek & Braff.

VARIETY ARTISTS' ROUTES FOR WEEK AUG. 15

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from AUG. 14 to AUG. 21 inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care news-papers, managers or agents will be printed.)
"C. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."

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Kurtis Busse Erie Pa
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Kuryllo Edw J Poete Restante Warsaw Russia

L
Lacey Will Majestic Butte
Lafayette Two 185 Graham Oakkosh Wis
Lakola & Lorain 1853 Ellis San Francisco
Lamb's Manikins Chester Cincinnati Indef
Lambrottes The Mt Vernon O
Lampe Bros Villa Rosa Absecon N Y
Lancaster Mr & Mrs Tom New Castle Del
Lancaster & Miller 646 Jones Oakland
Lane Odwyn & Lane 5713 Locust Phila
Lane & O'Donnell 271 Atlantic Bridgeport
Lane & Ardell 332 Genesee Rochester
Lane Eddie 805 E 73 N Y
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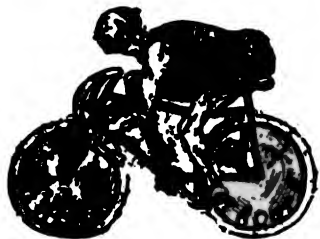
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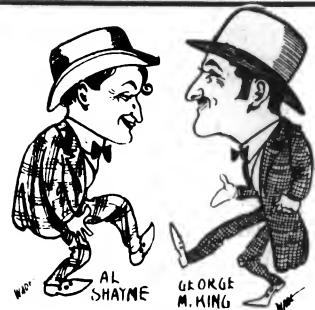
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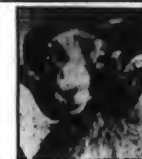
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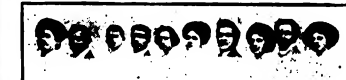
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VARIETY

VOL. XIX., NO. 11.

AUGUST 20, 1910.

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VARIETY

Vol. XIX. No. 11.

AUGUST 20, 1910.

PRICE TEN CENTS.

UNITED OFFICES SEEKING BOOKINGS OF ACTS DIRECT

"Small Time" United Managers Make a Start Under Leadership of John J. Murdock.

A new system of booking was inaugurated in the United Booking Offices Tuesday. On that day the "small-time" managers of the big agency, including the representatives of the Poll, Wilmer & Vincent circuits and others similarly classed were called together in meeting by John J. Murdock.

Mr. Murdock will practically be in charge of the latest manner of booking for the "small time." It is the offering of thirty-five weeks over that grade of houses, which the United claim to book for in the main office (outside the "Family Department").

Every day the "Murdock managers" will meet at noon and have acts submitted to them. A maximum price will be set upon each act, with the understanding among managers that none shall pay over that amount. The acts will be informed that if they accept the salary offered all the big "small time" of the agency must be taken along with it, though artists will be told that any salary price made for the "small time" will have no bearing upon future terms arrived at with the larger managers. This point was made positive at the United Offices this week. The difference in salary between the "big" and "little" time of the United has heretofore kept many acts from "cutting" in favor of the latter through fear that the salary accepted would be used against them afterwards when in negotiation for the larger houses.

About twenty acts were considered Tuesday, and the salary set for each. For the commencement of the season, not over four acts per house on

the "small time" will be signed. The new system is not aimed at the feature attractions of the "small time" bills, but more for the acts which will form the skeletons of the bills for the season.

A VARIETY representative was informed at the United Offices that these acts would be booked direct, where possible, although an agent representing any would receive attention. It was also explained in this connection that if a price of \$200 had been decided upon for an act, and an agent in the act's behalf asked over that amount, the act would be written to direct by the United, with the facts, including the maximum salary placed upon the turn for the "small time."

It was not denied when the question was put that this plan with the "small time" was the commencement of an attempt by the United to control all bookings, through artists doing business direct with the office. It was also admitted that later on some similar scheme might be devised for the "big time" in the agency.

For the past three or four years, regularly during the summer, some like scheme to Mr. Murdock's has been started in the United. Each summer, also, it has fallen into disuse promptly.

It has often been said by agents since the passage of the new Agency Law that the United would attempt to take every advantage of the restrictions in the measure in an endeavor to book acts direct, for the lower salaries managers believe will be accepted in this way.

Another theory of the "outside agent" is that the United does not care so greatly about booking acts direct, as it does about forcing all bookings into channels under its or its managers' immediate control.

NEW HOUSE FOR MORRIS.

Boston, Aug. 17.

The announcement that the Moving Picture Company of Massachusetts (William J. Gane circuit) had taken the lease of the American Music Hall from William Morris, Inc., forced the announcement a little ahead of schedule time that Morris is to build a house in Boston. The latter story was given out to show right away that Morris was not letting go in Boston permanently.

The new house is to be of first-class construction and on Park Square, one of the most discussed sites in the city. By a deal just closed and which was negotiated here by M. Douglass Flattery, vice-president of William Morris (Massachusetts) the Morris people secure a \$700,000 tract of land. The cost of the theatre to be built is set at \$350,000. It will seat 2,600. There will be a summer roof theatre seating 1,700. The name of the new house will be the American Music Hall. The present American Music Hall will take the old name of The Orpheum, the name it held up to a year ago. The new house will be devoted exclusively to Morris big time.

MISS SNOWDEN PLAYING.

Sept. 5 at Shea's, Buffalo, Elphye Snowden and Earl Benham will present a singing and dancing number, of the latest approved pattern. The act has already "broken in," and the regular engagement was secured for the couple by M. S. Bentham.

Miss Snowden has previously been reported considering vaudeville. She has been associated with musical comedy in the past.

BLANEY'S, THE SAVOY.

Baltimore, Aug. 17.

The Savoy, which opens with Morris vaudeville, Aug. 22, is the former Blaney's. Sol. J. Sapheir is the manager. During the past year, while called Blaney's, the house tried several brands of variety shows.

The first show is announced as Ed Blondell and Co., Felix and Caire, "Battle of Too Soon," Violinsky, Bonhair Trio, Colby and May, with another act or so to fill in. Prices will range up to fifty cents.

TWO LONDON OPENINGS.

(Special cable to VARIETY.)

London, Aug. 17.

Devlin and Ellwood in "The Girl From Yonkers" made their first appearance in Europe, Monday night, at the Palace, going on at 8.20. While the players and the sketch were liked, the time was too early. The Palace audience had not arrived. The act would have scored had it appeared later in the program.

The same day at the Holborn Empire, George Wilson, at the first show, did very well; at the second show he did just the opposite, but Tuesday struck his gait again, and seems to be all right for this town.

PARIS HOUSES REOPENING.

(Special cable to VARIETY.)

Paris, Aug. 17.

The reopenings of some Paris halls have been announced. Aug. 26, the Uoveau Cirque and Etoile Palace start. The Folies Bergere and Alhambra commence Sept. 1. The Olympia reopens Aug. 19.

The Marigny will change its program the first of the month.

"UP-STATE" CIRCUIT HANGING.

At the Loew office, this week, it was said that the bookings for the New York State houses by that agency had not been passed upon, and the booking deal was hanging fire.

BERT HOWELL IN CHARGE.

(Special cable to VARIETY.)

London, Aug. 17.

It is understood here that Bert Howell, who was assistant to Paul Murray in William Morris' London office, will remain in charge of this branch. Mr. Murray resigned last week.

MAX ROGERS HEADING ACT.

Max Rogers, the German comedian, is to be presented at the head of a vaudeville production, put forth by Albee, Weber & Evans, the new firm lately organized.

There will be several people in the act, which will be in the form of a musical comedy.

"SMALL TIME" FOR POLI.

Boston, Aug. 17.

A rumor supposed to have emanated from headquarters of the Poli Circuit says that the coming season will see most of the Poli houses playing nothing but "small time" vaudeville, with bookings from outside the United Offices, similar to the manner in which Jacques', Waterbury, was booked last season.

The rumor also says the success of the stock companies in the Poli houses over the summer may induce the management to continue that policy. But one Poli theatre has been closed since the last vaudeville season ended. The profits from stock are reported as having surprised the New England manager.

It is possible that this report of "small time" arose from the meeting in the United Booking Offices, Tuesday, when the Poli Circuit was classed as "small time" in that agency. Before the many "pop" vaudeville shows sprung up, and received a general designation of "small time" to distinguish them from first class houses, the larger agencies booking good vaudeville divided their houses into two grades, calling the second grade "small time."

A POLI OPENING DELAYED.

Wilkes Barre, Pa., Aug. 17.

The reopening with vaudeville of Poli's in this city, scheduled for Sept. 5, has been postponed, without reason given. Contracts for that date have been canceled.

The continued success of the summer stock company is the cause of the postponement.

ALL LOW PITCH ORCHESTRAS.

All of the theatre orchestras in the East with musicians members of the International Union have been using "low pitch" since Aug. 1, under a general order promulgated by the union.

Orchestral conductors of the local vaudeville houses say they are pleased with the new ruling, asserting that it helps the music and will be of aid to singing acts.

WILSHIN WITH PALY SANDERS.

Charles Wilshin, who resigned from B. A. Myers' staff last week, and Paly Sanders, who has been handling foreign acts, have formed a booking partnership, with offices in the Knickerbocker Theatre Building, New York.

JENNINGS' OWN ACT.

Percy O'Malley Jennings will shortly be seen in vaudeville with a partner. Jennings originated the English "Johnny" part in Lasky's "Night on a Houseboat," and last season had a similar role in "The Goddess of Liberty" at the Princess, Chicago.

Jennings has had several new songs written for his vaudeville offering.

Ed. Bondell returned to New York Friday, after five months on the other side.

Tony Hunting, of the Four Huntings, will marry Corinne Francis next week.

BORNHAUPT LEAVES MARINELLI.

Sept. 15 will be the date the resignation of Charles Bornhaupt as manager of the New York branch of the Marinelli agency goes into effect. Mr. Bornhaupt resigned last Monday. It is necessary for him to give notice of thirty days in advance.

It is three and one-half years since Mr. Bornhaupt assumed the management of the New York office. In that time he has built up a large business for the local agency, placing a great number of foreign acts on this side, besides shipping a great many American acts to foreign shores. Through Bornhaupt the acts for several large circuses were secured, and the New York branch did considerable booking for the New York Hippodrome.

The retiring manager would not say what plans he had for the future, but expressed satisfaction with the Marinelli agency, stating his resignation was brought about under an ambition to embark for himself.

Recently, Mr. Bornhaupt asked that S. Wolsteler, of the Berlin Marinelli office, be added to the New York staff. Mr. Wolsteler arrived in New York a couple of months ago.

It was said this week that Mr. Marinelli, now in Paris, might visit New York in the course of two or three weeks.

A DOG WRITER.

Pictures in possession of Paul Durand, the agent, tend to prove that "Zeke," a canine now abroad, can write its own name. Mr. Durand, who is agent for the act, claims the dog can do more, even so far as to sketch, with chalk.

The dog and its trainer are coming to America. Mr. Durand trusts to place the turn for a "big money" showing.

MRS. HUGHES' CHARACTER SONGS.

The stage is not going to lose Mrs. Gene Hughes, not even for a season. The report that she would retire temporarily was in error.

The coming season, under the billing of Laura Crews Hughes, she will essay a character singing turn, employing exclusively written songs. The story of Mrs. Hughes retiring from the stage arose from her decision to attempt vaudeville alone, leaving the act of Mr. and Mrs. Gene Hughes, who have presented many favorably known legitimate comedy successes.

Mr. Hughes will direct the tour of his wife.

WHITE LEAVES REHEARSAL.

Clayton White has left "Get Rich Quick, Wallingford," a piece written around him by George M. Cohan. Mr. White left the show while at rehearsal last Saturday. Sunday someone else was rehearsing his part.

It is said Cohan & Harris will find another piece for Mr. White, who will go out under their management this season.

Last Friday Grace George gave notice she would not take the leading role in "Baby Mine," due to open Thursday evening in New York. Marguerite Clark, who played the part in Chicago, was re-engaged.

ANOTHER "BLACKLIST" WALLOP.

London, Aug. 10.

Fred Karno received an offer Monday from the United Booking Offices that takes another wallop at the "blacklist." The Karno Company last season played everything William Morris had to offer, and it was expected another company with several new pieces would again play for the independent manager.

The United offer is for eastern and western time, and will probably be accepted by Karno.

The Karno people were dickered with the Morris London office to send over Gus Bruno, the leading Karno comedian at present, in a new set of sketches for next season.

Whether the United Booking Offices will stand for a Karno troupe in the independent American halls or not even though different pieces were played, remains to be seen.

HAS A SCOTCHMAN.

Monday Percy G. Williams engaged Neil Kenyon, the noted Scotch comedian on the other side, to appear at his New York houses on Jan. 23, next.

Through the Casey Agency, Mr. Williams agreed to take all the Scotchman's open time while over here. Kenyon has secured a postponement so far of about eight weeks for the American visit.

His salary, reported, at the opening of the engagement is said to be \$1,500 weekly. Kenyon has been angled after for many seasons by American managers.

"BILLIKEN" "GIRL ACT."

Because "Up and Down Broadway" could not find room for "The Billikens," vaudeville receives the number, composed of fourteen people. It will be piloted over the circuits by M. S. Bentham. The Shuberts and Ray Comstock are interested.

ARTHUR ROY

OF BEDINI AND ARTHUR

PRESENTS A TRAVESTY ON "THE MAID OF MYSTERY."
"MADE OF HASH."

JEAN BEDINI and ARTHUR ROY.

SPECIAL FEATURE
DOCKSTADER'S MINSTRELS
FOR THE SEASON.**A STRING OF SIX.**

Philadelphia, Aug. 17.

A string of six new theatres in this city with a seating capacity of between 1,000 and 2,000 is the plan proposed by the Great Northern Theatrical Company, incorporated last last week in Wilmington, Del. According to the present plans of the promoters all the houses will be in the northern section of the city.

In the list of houses named to be operated by the new corporation is the American at Broad street and Erie avenue, almost completed and is expected to be ready to open about Sept. 1. It will cost \$75,000. M. Greenwald will be the manager. The exact location of the other five houses could not be learned but one will be in Kensington, one in Frankford and one in Germantown. Each of these districts now has one or more houses playing pictures and vaudeville. It is supposed that the new corporation intends to wage warfare on the present houses.

The only names of the incorporators given are Jules Mastbaum and David E. Brogan, the latter a clerk in the office of Felix Isman. The connection of Isman's name with the latest deal with Mastbaum, who is interested in other enterprises with Isman, is that the latter is heavily interested in the new venture. Stern & Wolf are the attorneys.

When asked what booking agency or vaudeville circuit the new chain would be linked with, Mr. Mastbaum said, "That would be telling too much of our plans at present." He said that perhaps not all six theatres would be built at present and intimated that not more than three or four would be ready this season. Mr. Mastbaum insisted that these houses would not be classed as "moving picture houses," but that nothing but the very best vaudeville acts obtainable would be played.

It was rumored that the New Liberty on Columbia avenue above Broad was to be one of the chain. This was vigorously denied by those interested in the Columbia avenue house.

ELTINGE SIGNS FOR 8 WEEKS.

A contract for eight weeks commencing Monday has been entered into between Julian Eltinge and William Morris. The engagement opens at the American Roof Garden, New York. Mr. Eltinge's salary is said to go to \$1,500 for some of the weeks.

It was lately reported, upon Mr. Eltinge abandoning his proposed tour in a road show through the West, that the United Booking Offices had made a bid for his services. The deal fell through, according to the same report, as the parties concerned could not agree upon the weekly figure.

At the conclusion of the tour over the Morris Circuit, Mr. Eltinge will rehearse for the new show Al. H. Woods is to star him in.

Nadrag, a foreign ventriloquist, opens on the Orpheum Circuit in September.

Aubrey Boucicault will headline the program at the Majestic, Chicago, Aug. 29.

MANY RUMORS OF TROUBLE FLYING ABOUT BROADWAY

With the Return of Morris Meyerfeld, Jr., It Is Said a "Break" Between the Orpheum and United People May Come. Beck Still Smiling.

The reports that Mr. Beck would not "lay down" were strengthened through the return of Morris Meyerfeld, Jr., to New York this week. Mr. Meyerfeld said he would give out a statement when informed of the "situation," but the San Francisco millionaire made a very strong remark when replying to a question if he considered an advantage had been taken through the purchase of the Anderson & Ziegler stock by Rhinock, Cox and B. F. Keith. Mr. Meyerfeld replied, "If our toes have been stepped upon, we'll go back." Usually the president of the Orpheum Circuit deprecates any "trouble" with a wave of the hands, and takes pains to assure inquirers that all is peaceful.

A report was abroad this week that the rumored sale of the Morris Western theatres through Walter Hoff Seeley to Alexander Pantages had been withheld at the request of unknown parties until Meyerfeld's return, or for some other reason. At the Morris office this week it was denied that Pantages would have the western theatres, or that any present disposition of them was in contemplation.

One story was that B. F. Keith through E. F. Albee and J. L. Rhinock was in negotiation for the Morris houses in the west as an additional weapon to wave over Messrs Beck and Meyerfeld to keep them in line. Everyone found who could know anything denied this story, even to a representative of the United Booking Offices.

Among the agents it was talked of that a United manager had said to one of the commission men the other day: "Well, you had better make up your mind who you will book for within the next thirty days; either the United or the Orpheum."

It is again reported that Mr. Beck and William Morris have been together within the past week, and that there is a chance of some deal between them.

Another report was that the Orpheum Circuit might remove its New York City headquarters to Hoboken, N. J., ostensibly to leave the state having an agency law, but in reality to separate itself from the United Booking Offices, without exciting over much comment for the cause.

It is said that the Columbia theatre, Cincinnati, will be known as "Keith's Columbia" during the coming season. Vaudeville people do not believe that Keith will permit a house bearing his name to be booked by another circuit, the Orpheum having an agreement to place the bills for the south western houses for another year.

It is also hinted that Mr. Beck has made a New York connection, and should he dissolve the relations between "the east and the west," the

Orpheum Circuit and Beck would immediately assert themselves as New York managers.

Mr. Beck continues the silence maintained by him from the commencement of the move by the United to subdue him. If Martin Beck would stop smiling, there would be fewer reports about "trouble" between his circuit and the United. Managers and others agree that Mr. Beck has not had much to smile at of late, and say that the display of his teeth so often is not regular, unless he has something concealed beneath his coat sleeve.

The vaudeville crowd is also remarking that if Mr. Beck "lays down" he can safely retire from the show business. There is nothing left for Mr. Beck to do on the present Orpheum Circuit that his well trained subordinates can not properly attend to.

At the Morris office this week, Mr. Morris said he would not give out a statement of bookings for this season before next week, preferring to wait until a full list could be announced. That must await the closing of several contracts, he said.

LILY LENA REPLACES VICTORIA. Chicago, Aug. 17.

Vesta Victoria was taken with laryngitis Saturday. Consulting a physician here, she was obliged to cancel this week's engagement at St. Louis. Miss Victoria is due at the Majestic, Milwaukee, next week, and expects to play the date.

St. Louis, Aug. 17.

Lily Lena replaced Vesta Victoria on the Columbia program Monday, doing very well.

George Gottlieb returned from his vacation last Saturday. By force of habit he strolled in the Orpheum offices. It was 4 p. m. As he entered the phone bell rang. George answered and found that Miss Victoria could not go to St. Louis, one of the houses he has in his booking charge when on duty. He returned to work at once. Through with the long distance connections at 8.30, he had talked with Miss Lena at Des Moines, asking her to take the open place instead of "laying off" this week on her way to Grand Rapids. Miss Lena obliged, and George wended on his way, wondering why he had not remained in Atlantic City.

KLAW ON ENUNCIATION.

Boston, Aug. 17.

Marc Klaw, on a flying trip to Boston last week, took a couple of minutes to pan the enunciation of American singers, principals, chorus and all. He came over here to take a peek at "Three Million Dollars," the Charles Marks musical show which has another week to run at the Colonial. "K" of "K. & E." was so anxious to see how the show would pass up for Broadway that he did what a New York producer seldom does—came to the Hub. He didn't loosen up as to his findings on the show in question, but he did observe, en passant:

"It is a very sore point with me that we are unable to train our singers in enunciation. It is practically impossible to make them sing distinctly. Yet it can be done, for the English performers, whether principals or in the chorus, seldom fall in this particular. It is our national failing, I guess, for George Edwardes told me that he could never make the American girls in his London productions sing distinctly."

Having pried this opinion out of his system, Mr. Klaw allowed that, when "The Arcadians" came here one could see the difference between an English and an American production.

"The Arcadians" arrive Sept. 12, to show English-as-she-is-enunciated.

SIGNS WITH HAMMERSTEIN.

The vaudeville people have been gathered in the past week by Oscar Hammerstein for his comic opera to be presented at the Manhattan Opera House under the direction of the former grand opera impresario.

Frank Coombs, the tenor, was engaged for "Hans, The Flute Player," opening Sept. 12.

Kate Elinore will appear in the Victor Herbert opera, which will be first produced Nov. 1. For that production Mr. Hammerstein has Orville Harold and Harry Cooper.

Sophie Brandt will also be in "Hans."

STOTZ SUCCEEDS FISHELL.

St. Louis, Aug. 17.

The much-mooted question who will succeed Dan S. Fishell as the St. Louis representative of the Shuberts was answered according to telegraphic advices from New York when it was announced that Melville Stotz had been appointed. He is expected in St. Louis this week.

His assistant will be Harry Buckley, of St. Louis, who is promoted from treasurer. When the new Sam S. Shubert theatre opens, which J. J. Shubert says will be Oct. 1, Stotz will make his headquarters there, and Buckley will have charge of the Garrick. It is announced.

Fishell will devote himself to new Princess, the handsome William Morris vaudeville house at Grand and Olive, which is to open Sept. 12.

LOTS OF MONEY FOR FLIERS.

Boston, Aug. 17.

An attendance of half a million is expected at the aviation meeting to be held Sept. 3-13, at Atlantic, one of Boston's South Shore suburbs, under auspices of the Harvard Aeronautical Society.

Orders for 460,000 tickets have been placed. A grandstand to seat 20,000 spectators is being constructed. The roadway from Squantum to the aviation field is being put in shape. There will be a generous parking space for autos. The list of prizes to be competed for by professionals includes:

Speed, first, \$3,000; 2d, \$2,000; 3d, \$1,000.

Altitude, 1st, \$3,000; 2d, \$2,000; 3d, \$1,000.

Duration, 1st, \$2,000; 2d, \$1,000.

Distance, 1st, \$2,000; 2d, \$1,000.

Slowest lap, 1st, \$1,000; 2d, \$500.

Getaway, 1st, \$100; 2d, \$50.

Accuracy, 1st, \$500; 2d, \$250.

The grand prize will be one of \$10,000 for the fastest time over a triangular course from Squantum to Soldiers' Field, to Boston Light and back to Squantum.

Among the big aviators expected are Dixon, Johnstone, Hoxsey, Brookins, Willard, Curtiss, Graham-White, Roe and other leading sky-navigators.

Emily T. Willard of Melrose, who flies at Enfield, Ct., with her brother, Charles F. Willard, Aug. 17, will attend the meet and will make flights alone if permitted.

This will be the first aviation meet ever held in New England. Tremendous interest is centered in it.

JOSH DALY AND PARTNER.

William Josh Daly will leave the William Morris office within the next week or so. He is to go into a partnership with another agent.

Daly is the dandiest dresser among the vaudeville agents. He has been with Morris for a number of years. For the past two seasons he has attended to the smaller bookings from the New York office and the clubs.



ORISKA WERDEN.

IN "GIRLS AND BOYS."

A real musical vaudeville production, ten people. Watch for debut. Sole direction, PAT CASEY and WM. L. LYKENS.

CAESAR RIVOLI

"THE MAN OF ONE HUNDRED ROLES."

This is what The Daily Picayune, New Orleans, said:

"Rivoli he is naturally funny with a bunch of quaint English that gets right home."

POINTS FOR PRESS AGENTS WITH THE BURLESQUE SHOWS

G. K. Rudolph, Dramatic Editor of the Buffalo Enquirer,
Answers Joseph Dorney's Recent Article
on the Same Subject

By G. K. RUDOLPH

Buffalo, Aug. 15.

In a late VARIETY there appeared an article under the caption, "The Burlesque Press Agent," by Joseph Dorney. With due respect to Mr. Dorney's argument and his theories, I wish to take exception to the greater portion of his article.

The opening sentence of Mr. Dorney's article, "Burlesque managers pay little attention to the press work of their attractions," is in the main true. Giving the managers their just dues, however, I will say that improvement has been noted each season of late years.

Generally speaking, little attention is paid by the burlesque manager to the quality of press matter provided at the beginning of the season and presumably written for use during the entire season. Usually about a dozen brief stories are written. With an apparent desire on somebody's part to save paper, the typewriter is single spaced. Before the company has traveled far, the roster changes in several respects. The leading man or woman is replaced by others and perhaps a vaudeville team or two have gone. The agent or "man back with the show" endeavors to insert the proper names in the "copy." When it reaches the dramatic editor, the first thing he thinks of doing is to toss it into the waste basket. "Dirty copy" is abhorred in the newspaper office and deserves what it usually receives, the most meagre attention.

Mr. Dorney believes a stranger will be able to "plant" a good story with a city or dramatic editor more readily than a local newspaper man. As city and dramatic editor of one of Buffalo's leading afternoon papers, I do not agree with him.

As city and dramatic editor, I would accept with greater pleasure a story from a local newspaper man than from a stranger. Not that I would turn the stranger down in the majority of cases, but I would take more pains to handle my friend's story. In the stress of the day's work I might forget the stranger. He might be leaving the city shortly after submitting his story and then I would not take any great pains to remember him. My local newspaper friend would remain and if his story were not published he'd probably telephone and remind me of my "oversight."

Returning to the copy produced for burlesque attractions, I repeat that generally speaking it is inexcusably vile from a newspaper man's point of view. Burlesque has taken rapid strides upward in recent years and the time has arrived when the publicity part of the attractions should receive more attention. High salaries are

now being paid for leading principals, and vaudeville acts used in the ollos. They should be featured in the newspapers, and deserve that much consideration. Good stories, written in newspaper style and containing some semblance of news value, will be accepted as a general proposition by the city editor, no matter if they are about a burlesque actress or a grand opera soloist.

Another feature which demands attention is good photographs of the best appearing people in the company. Dramatic editors are always ready to publish a good picture. Few burlesque companies carry a very creditable assortment. This should not be overlooked.

A city or dramatic editor welcomes clean copy from the burlesque press agent just as cheerfully as though it comes from Bernhardt's publicity promoter.

STILL WITHOUT A HOUSE.

Philadelphia, Aug. 17.

The Western Burlesque Wheel has not, as yet, found a local theatre to replace the Bijou, struck from the Western sheets at the close of last season.

It is reported that Tom Miner, the Western manager, is willing to enter Philadelphia on his own responsibility, and furnish the second theatre for the western shows, but the Empire Circuit will not consent to his individual action. The Trocadero is the present and only Western house now here.

Unless a substitute is found for the Bijou, the West will have another open week. The other week of "lay offs," thought to have been filled with "one nighters" through Pennsylvania, has but partially been taken care. Although it is expected that the week will be fully rounded out, so far only two days have been penciled in.

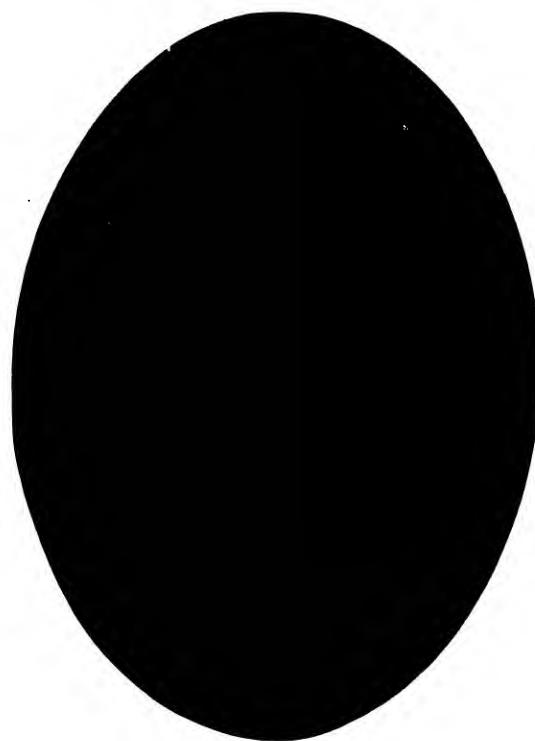
The plan to offer pictures and vaudeville at popular prices in Keith's Bijou on Eighth street has been abandoned and the house is announced to open next week or the week following with moving pictures and novelties, the latter being illustrated song pictures with human voices furnishing the music. Admission is to be 5 and 10. Joseph Dougherty will be the manager.

McARDLE APPOINTED MANAGER.

Cleveland, Aug. 17.

Edwin McArdle has been appointed manager of the Empire, Cleveland, the Eastern Burlesque Wheel theatre in this city.

Bart McPhall, formerly manager of the Empire, now has charge of the Eastern Wheel theatre, Gayety, at Kansas City.



THE UNITED BOOKING OFFICES

Present

EDDIE LEONARD

The Real Minstrel,

ASSISTED BY MABEL RUSSELL

For the season of '10-'11, opening Sept. 5.

Manager, JACK LEVY.

MR. WEBER'S SISTER DIES.

Deborah Roth, wife of Wm. Roth, and a sister to L. Lawrence Weber, died suddenly in New York Aug. 13 of Bright's Disease. It is the third death in Mr. Weber's family within a year, his mother and a brother-in-law having passed away during that period.

Mrs. Roth named her brother's two burlesque shows "The Dainty Duchess" and "The Parisian Widows." Although giving the shows their titles, Mrs. Roth never witnessed a performance of either.

She was thirty-four years of age at death. Besides her husband, a daughter, fourteen years old, survives her.

THREE WEEKS TO FIX UP.

The Censor Committee of the Eastern Burlesque Wheel will wait for three weeks after Aug. 29 before starting out on its annual tour of inspection. The three weeks make the customary leeway given the Eastern managers to place their new productions in ship shape.

Sam A. Scribner, J. Herbert Mack and L. Lawrence Weber will compose the Censor Committee, as in previous seasons.

BILLY EVERSALL DEAD.

William ("Billy") Eversall died last week. He was a well known advance man for minstrel troupes, and when engaged in that pursuit, was the leader of them all.

Of late years, Mr. Eversall was manager for Harry and Sim Williams, having charge of "The Imperials" at his death.

MASKERS IN BURLESQUE.

"The Rollicking Girls" which reopens the Columbia Theatre on Monday afternoon is also to have a masked beauty, for the identification of which Jack Mason, manager of the show is offering \$25.

During the early part of the week one of the cheaper combination houses paraded on Broadway a masked woman with two out-riders clad in blue uniforms, in imitation of the way the larger houses were advertising.

IT'S MASON & MATTHEWS.

The firm is Mason & Matthews. Jack Mason and Bobby Matthews. By the copartnership papers, drawn up by Phillips & Steinhardt, the attorneys in the Long Acre building, Mr. Matthews becomes Mr. Mason's partner, and by virtue of that position, will probably share with Mason in the proceeds of the Eastern Wheel show, of which Mason is reported to have obtained a fifty per cent. interest.

The firm will also produce, for vaudeville and burlesque.

CHANGES IN "MME. SHERRY."

Chicago, Aug. 17.

Three changes were made in the cast of "Mme. Sherry" at the Colonial last Saturday night. Dorothy Jardon succeeded Elsie Herbert in the role of the Spanish girl, Worth Faulkner has the part formerly played by Osborne Searle, and Isabelle Winloch assumed the role created by Elizabeth Murray and later played by Dorothy Vaughan.

Monday, Miss Vaughan returns to vaudeville at the American Music Hall, and may then take up the role in "A Barnyard Romeo," to be vacated Sunday night by Stella Mayhew.

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ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

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Eva Taylor and Company will offer a new sketch at the Fifth Avenue, Aug. 29.

Henderson and Thomas have been booked for European time next spring, by B. A. Myers.

Beth Stone and two boys are ready to present "story dancing" under M. S. Bentham's direction.

Salerno, the foreign juggler, is said to have given up flying, and will return to vaudeville shortly.

Marshall P. Wilder starts his season Sept. 12, at the Hippodrome, Cleveland, booked by Sutherland.

"The Country Boy" opened at Bridgeport, Conn., Monday. It is booked for the Liberty, New York.

B. A. Rolfe's new musical turn, "The Musical Couriers," with ten people opened Monday at Reading, Pa.

La Pia, before starting over the Orpheum Circuit, will play Montreal, Toronto and Buffalo, fixed by Marinelli.

Louise Dresser reopens with "A Matinee Idol," Sept. 5, having declined all vaudeville offers made to her from that date on.

Jack Horton, of Horton and La Triska, now in England, was informed of the death of his wife, Bertha Hahn, last week.

Phil Peters, Jr., will support Murphy and Willard in their new sketch, "Adam Sowerguy," which is having a "small town" showing this week.

Eva Tanguay claims she did not play Young's Pier, Atlantic City, on a percentage basis, but under a guaranteed salary of \$2,000 for six days.

Charles Leonard Fletcher has renamed his new sketch "His Nerve," changing the title from "Nerve," as at first called.

Cal Stewart has just returned to New York after a tour of one year on the Sullivan-Considine Circuit. Mr. Stewart opens at Bay City, Aug. 28.

Callahan and St. George have been booked by the Casey Agency to play the Orpheum Circuit, opening Sept. 5. They have been abroad for some time.

The new Fox house at Amsterdam Avenue and 149th Street will not open until December. A contest will be held among the locals to determine the name of the theatre.

Harry Mock, before the baseball season ends, will have a sphere from each nine of the two leagues, with the names of the respective players from every town written on the balls.

The Valerie Bergere Players have been routed for thirty weeks on the United time, opening Monday at Chase's, Washington, placed through Al Sutherland.

The Cafe de L'Opera will reopen Oct. 15, according to an announcement sent out this week. A new corporation, called "Rich's," will operate it.

Aleko and Alethea, a mind reading act just from Europe, will be soon seen on this side. The pair make their first American appearance at the Polo Grounds today.

Cyril Ring, a younger brother of the Ring sisters (Blanche, Julie and Frances), will make his first appearance next week as a member of "The Yankee Girl."

The Dan Casey Co. has taken the direction of Constance Windom who will appear in a new comedy sketch. Miss Windom was the leader of the Fred Ray Players for several seasons.

Harry Clay Blaney will play this season in "The Boy From Wall Street," dramatized by Owen Davis from Sewell Ford's novel, "Cherub Devine."

E. F. Albee gave a "society circus" at Larchmont, N. Y., Wednesday evening for the benefit of the Firemen's Association. About twenty circus acts appeared by request. The clowns were local cutups.

Bill Lang has been engaged for the American, New York, next week. He is the Australian heavyweight champion, and was stopped by the police, Tuesday night, from boxing with Al. Kaufman.

"Polly Pickle's Pets," at the American this week, is reproduced from the Jos. Hart act of that title, by Rogers, Leonhardt & Curtis. The firm will place a new "girl act" on the vaudeville market within a few weeks. It will be called "The Five Girlies."

John H. Anderson is making his New York headquarters in the Park and Fair Department of the United Booking Offices. "The Big Hip" which Mr. Anderson managed in Philadelphia closed Saturday night. The veteran manager is out for a theatre.

The Bushwick, Percy G. Williams' new theatre in Brooklyn, should be finished next April, according to the building contract lately given out. It will be located almost opposite the new Lyric, being built for the Shuberts.

Chas. Horwitz has completed a first part for Lawrence Weber's "Dainty Duchess" show. The piece is called "Bradley from Wall Street." Horwitz has also finished a sketch for Favor and Sinclair entitled "Regan's Luck."

Leander Sire's \$12,000 automobile burned up last Sunday as the machine was about five miles from Mt. Arlington, N. J. It was insured. Bill Lykens was a passenger. This is about the fifth machine this summer Bill has been drawing down a free ride in, when something happened.

"Back to Boston," is a sketch by Victor H. Smalley that William Fleumen has "tried out." The Dan Casey Co. produced the act, also "His Wife's Butler" in which J. Arthur O'Brien is featured. The Pat Casey Agency will book both turns.

The Tuscany Brothers battle-axe throwers from the west, will show in New York for the first time Aug. 29 at Hammerstein's, brought on here by Albee, Weber & Evans, who have also secured the same date for Gehan and Spencer, a dancing act from that territory.

Teddy Hudson, the member of "The Girlies," who was shot a few weeks ago by her husband, returned to her work Monday at the New Amsterdam. After the evening performance her physicians decided she could remain permanently. Miss Hudson did not participate in any of the dances, but was able to hold down a small speaking part. Her husband's trial came up this week.



THEATRICAL PHRASES
BY HENRY CLIVE
"A STAGE FRIGHT."

Claude and Fanny Usher play Syracuse Aug. 29, as a preliminary to their season in the east, secured through Al Sutherland. It is the act's first appearance east in two years.

Emily Green and Co. in "A Minnesota Romance" are playing eastern time, secured by Al Sutherland. The sketch and company are from the west.

Blanche Sloan, Nelson and Nelson, Walthour Troupe, Nelson's Aerial Ballet, and Nixon, the magician, left Tuesday for South America, where they will play for two months at the Poly Theama, Para.

Inez Plummer will be leading woman in "Billy." She is the daughter of Charles H. Plummer, the Shubert representative at the Grand Opera House, Syracuse, N. Y.

Collins and Hart were playing at the Brussels Exposition, when the fire destroyed the grounds last Sunday. The act opened at the Wintergarten, Berlin, Wednesday.

The Hassen Ben Ali Troupe of ten people have been placed to open with an Aborn production of "The Bohemian Girl" Sept. 5, playing vaudeville until then. Al Sutherland did the work.

STRIKING BOSTON ARTISTS FORMED INTO ACTORS' UNION

Organizer John J. Barry of the A. I. U. Starts "Boston Local, No. 22"—"Boycott" Against National Agency Still On.

Boston, Aug. 17.

Under the guidance of John J. Barry, Organizer of the Actors' International Union, the first Boston Actors' union was given its preliminary organization to-day. It is called Boston Local 22, A. I. U., starting with twenty-seven signed members at a meeting in the Howard street district yesterday afternoon. A second meeting took place to-night at which steps were taken to perfect the organization. Additional members were taken in. It was expected that upwards of 250 actors, representing over 150 acts, would be enrolled on the membership list by a fortnight.

It was explicitly given out from the afternoon meeting that the trouble between the acts and the National Booking Office (formerly the National Theatrical Booking Association) was not brought up at the union organizing and that the union is being formed for the broad purposes of self-protection and not to wage any specific warfare just now.

Coming just at this time, the formation of the union is significant. For the past ten days there has been bitter controversy between the acts and the National office. This statement is amended a bit from the viewpoint of the National Office, which claims that it has no controversy to make of itself. The acts, however, claim, as they did at their mass meeting on Aug. 7, that the National is unfair to them and that they will not book through its office. There was a second mass meeting of the acts last Sunday at which these claims and resolutions were renewed. Up to that time the acts had no organization. Now they have a union. The acts are aware of the difference between any campaign, so-called, by an organized body of people and the same action by an unorganized body. The attitude of the new union in the present crisis will be followed with interest.

The acts deny that any "boycott" exists. They merely say that individual acts have made up their mind not to book through the National.

Meanwhile the National Office declares that the movement will "peter out" on the ground that it lacks both cause and cohesion. The National has just placed the words "affiliated with the Family Department of the United Booking Offices" on its door and letterheads. The concern has been re-incorporated in New York with the Family Department as a corporation factor. C. Wesley Fraser, president and general manager of the new corporation, said last night before going to New York:

"Mrs. Coogan is treasurer and assistant manager of the National Booking Office now and is in charge in

Boston. I go to New York to-night to be there permanently. The third member of the corporation is Lawrence Gold of the Family Department. We can now offer forty weeks, and begin booking regularly Sept. 5. The big houses will be booked direct from New York.

"Regarding the trouble we would like to meet a committee of the acts and talk this matter over."

Fraser said that the National was supplying its managers. But he admitted at least seven cancellations (five this week and two next) by acts they had booked in.

"But we filled the cancellations and had fifteen acts to spare," he said.

The list of local bookings this week submitted by the National for VARIETY included the Palace, Washington, Beacon, Pastime, Olympic and Pekin (formerly Idle Hour). The total number of acts listed was thirty-nine. Of this number the National said that ten were Family Department acts, obtained through the new affiliation, the rest being local. In going over this list allowances must be made for possible cancellations between the time it was given out (Tuesday) and the time of publication.

The National did not include the Bowdoin Square this week in its list of houses though it has one act booked in there according to Manager Somerby. The other acts on the Bowdoin bill were booked independently.

Arthur Duffy of the Family Department, who engineered the National's affiliation, was in town over Sunday. He attended the Coogan benefit at the American Music Hall with Fraser. Monday night Duffy blew into the office of Fred Mardo, Boston agent for William Morris. Duffy had quite a talk with Mardo. It was supposed that Duffy sought to get Mardo over into the Family Department, too, but Mardo denies this.

FIVE FOR MARK-BROCK.

M. S. Epstein, General Manager of the Mark-Brock Theatrical Enterprises arrived in New York early in the week and made his headquarters at the Loew Circuit office. He returns to Buffalo to-night.

Mr. Epstein stated that four of the Mark-Brock houses were now in operation and that the fifth would open soon. The Academy in Buffalo is playing to capacity, the Family in Ottawa, Francals, Montreal, and the Grand, Cleveland, were opened for the season last Monday. The latter house has been remodeled and its seating capacity increased by 400.

The fifth house will be the Family, Buffalo, opening Sept. 5. It will play six acts and pictures, booked through the Loew office. Seating capacity, 1,200.

REOPENING SHEEDY CASE.

The added information which the Rats wanted to place before the Commissioner of License late last week, was the statement that the Fall River manager had accepted commissions for bookings since his license has been pending. This is illegal and was offered in support of the society's contention that Sheedy was an irresponsible person to hold a city license.

It was believed among the agents this week that if a license was refused Sheedy he would have one of the employees in his office make application to do business.

The commissioner had until Thursday of this week to make his decision known.

Wednesday it was reported that the hearing would be reopened yesterday, instead of the commissioner handing down a decision. The new testimony to be then presented would consist of charges and counter-charges against Sheedy by two of his former associate managers and officers of the Independent Booking Agency.

PRINCESS FOR VAUDEVILLE.

Chicago, Aug. 17.

James Matthews, manager of the local Morris office, has arranged to book vaudeville in the Princess, Minneapolis, recently leased for a term of years by C. S. Green. The house will open Aug. 27, playing six acts, two shows nightly, with Saturday and Sunday matinees.

LOEW HAS ERIE HOUSE.

Erie, Pa., Aug. 17.

The Alpha will be booked through the Loew Circuit, New York, commencing Aug. 29. It is now having bills placed by the United Booking Offices.

BOSTON'S SEASON STARTING.

Boston, Aug. 17.

The "legit" season will soon be in full swing in Boston. The syndicate already has "Three Million Dollars" running at the Colonial while the Shuberts have the Majestic going with Henry W. Savage's "The Merry Widow." Two other syndicate houses with openings announced are: Park, Aug. 29, with "The Climax"; Boston, Aug. 29, with "The Girl from Rector's"; The Hollis and Tremont have not yet announced.

The new Shubert house, the Shubert, starts Aug. 22, with Wright Lorimer in "The Shepherd King." The Globe, which has Shubert bookings, begins Labor Day with Max Figman in John Cort's production of "Mary Jane's Pa."

The Grand Opera House (Stair, Wilbur & Magee) has been open a fortnight and offers Elinor Glyn's "Three Weeks" for Aug. 22.

GOING AFTER DAMAGES.

St. Louis, Aug. 17.

Last week Arthur Gillisple, a song writer, filed suit in the Circuit Court against the C. & A. Railroad, for \$30,000. He was injured in a wreck at Carlinville, Ill., last June, while a passenger on one of the C. & A. fast trains.

GANE'S BOSTON SHOW.

Tomorrow (Saturday) George S. O'Brien, of the Morris booking department, will leave there to enter the office of William J. Gane, who places the shows for the Felix Isman theatres.

Mr. O'Brien will have charge of the bookings of the various Isman houses, in conjunction with Mr. Gane. The list for this season, so far as given out at present, include Circle and Manhattan, New York; Orpheum, Boston; Easton, Reading, Allentown and Wilkesbarre, Pa.

Among the numbers for the first Boston show opening Aug. 29 are Harry and Irving Cooper, "Polly Pickle's Pets," "Chocolate Drops," Esphey, Cadieux, Woods and Green, Helen Drew.

COULDN'T INTERRUPT REST.

Thirty weeks on the Orpheum Circuit, commencing Aug. 29, could not disturb the vacation the Nichol Sisters voted themselves early in the summer. The blackface comedienne set a date during September for their return to the stage. Consequently Al. Sutherland, their agent, had to notify the Orpheum people the contracts were off.

Mr. Sutherland has arranged a tour in the east for the sisters, and will fill in time from September on for them.

LINCOLN LOOKING ABOUT.

San Francisco, Aug. 17.

Fred Lincoln is in town and authentic information is at hand that he is seeking a downtown site for a Sullivan-Considine house, located somewhere opposite and above the new Grauman Theatre. Zick Abrams and John Considine are expected to reach here next week.

ROUTINE COVERS BILL.

A few days of experiment has disclosed that only added routine is caused by the operation of the new agency law. Each contract made must be submitted to the commissioner. So many instruments in the United Booking Offices are signed a long way ahead that this is only a slight inconvenience.

On the other hand if it becomes necessary for a sudden engagement to be entered into the "emergency clause" covers that and makes it possible for the contract to escape the inspection of the commissioner without affecting its legality.

One who has followed the course of the whole movement has expressed the opinion that it will not inconvenience the U. B. O. or the important agents, but will work a hardship upon the agents of the lesser business. Its intent was the opposite.

DOUTRICK ON VACATION.

Charles H. Doutrick, the Chicago booking agent, visited New York city last week. While here Mr. Doutrick attended to business and pleasure.

He came east on a pleasure trip from the Thousand Islands to Atlantic City. The agent returns to his desk in Chicago Aug. 22, most of his many houses in the middle west opening Aug. 29.

WANTED 1,000 FREE TICKETS.

Boston, Aug. 17.

The old, old question of "the free pass" on harassed amusement managers, of Revere Beach, has finally come to a show down. Merton McKenney, owner of the Dream theatre on the Revere Boulevard, caused it. McKenney has the only theatre on the beach that runs all the year around. Last season he piped his house for steam and ran through the winter, doing such good business that he built a bigger house, the present Dream. The natural inference was that McKenney was making money.

Recently McKenney complained to the State police that he had been held up for 1,000 theatre passes by one of the Revere selectmen, under threat of losing his Sunday license. McKenney refused to give up. The Revere show men had recently agreed not to give passes to town officials.

The State police official told Chairman Roscoe Walsworth of the selectmen. At the next meeting of the board, Walsworth sprung the charge. Selectman "Bill" Daly (the same Bill Daly of variety fame) asked if he was the man meant. Walsworth exonerated Daly, also Selectman Aker. When Selectman Philip Myer asked if he were "It," Walsworth put it up to him straight. Myer said it was not so, and dared Walsworth to produce the accuser. The name of the theatre manager was not brought out but McKenney is the one. A hearing was ordered for to-night (Aug. 17). A riot of attendance is expected.

The "free-pass" evil at Revere Beach has been an aggravated one in seasons past.

PARIS OLYMPIA OPENS.

The Olympia, Paris, opened Aug. 19 with the following vaudeville acts: Prince Charles, Radford and Winchester, The Gaudschmidts, Hassan Ben Ali's Arabs, Harry De Coe.

NEW NAMES FOR HOUSES.

Montreal, Aug. 17.

The names of the former "Bennett" theatres, and on what was known as the "Bennett Canadian Circuit," have been changed as follows: Orpheum, Montreal; Dominion, Ottawa; Temple, Hamilton; Majestic, London, and Auditorium, Quebec. The latter was also called Auditorium before changed to Bennett's.

LA PIA IS HERE.

"La Pia," who is to be the star of the Orpheum Road Show for the coming season, arrived in New York Wednesday.

A feature that threatens some trouble for the dancer came to light a day or so ago when Frank Thomas made known the fact that he would take steps to prevent "La Pia," from using a "wave effect" in her dance, to which he alleges he holds the patent rights for this country.

JOIN THE MINSTRELS.

Aug. 22, at Buffalo, Bedini and Arthur will join Dockstader's Minstrels for the season, engaged through the Shuberts.

DIES AS RESULT OF FALL.

Fall River, Mass., Aug. 17.

William Wadsworth (Dare Devil Dash), who was hurt while performing his bicycle flight at Island Park, week of Aug. 1, died in St. Anne's hospital, Aug. 13, of lockjaw. Wadsworth was coming down an inclined ladder on his wheel when the front forks broke. He fell to the ground, fracturing a rib and receiving internal injuries. He seemed to recover rapidly and was discharged from the hospital Aug. 10. His wife, who was hurrying on from Youngstown, O., expected to find him nearly well. Aug. 12, Wadsworth returned to the hospital with symptoms of tetanus. He died the next day.

LEGS BROKEN IN FALL.

Portland, Ore., Aug. 17.

M. Le Stenge, a high wire act at Council Crest, fell about 35 feet breaking both legs.

At the time of accident Le Stenge was doing a "slide for life," hanging by his teeth to a strap, sliding about 300 feet to the ground. The breaking of the pole holding the wire was the cause of the accident.

TRAIN KILLS A MAN.

Oneonta, N. Y., Aug. 17.

Saturday night a light engine on the D. & H. ran down two men, throwing them some distance. They were with the advertising car of the Haags shows and had left the city to walk up the tracks to their car. They were taken to the hospital. One man, Mat Benson, of Nashville, Tenn., was injured about the back and legs, but not seriously. The other, thought to be Thomas Adams, was unconscious and died a few hours later. Nothing is known of Adams, his friends or relatives. He was a man about 36 years old, dark hair and complexion, smooth shaven and fairly well dressed. He lately joined the advertising car in Pennsylvania.



THE TINY COMEDienne,
AMY BUTLER.

Has opened her season, and the local managers all say her act has improved fifty per cent. Direction PAT CASEY and WM. L. LYKENS.

FRAMING UP ROAD SHOW.

A road show of vaudeville people, playing any and everywhere, is a scheme being worked out by Cliff Gordon, the German monologist. Mr. Gordon's arrangements include a company of all-star turns, playing on the commonwealth basis, and to invade all cities in such places as may be secured for their showing.

The figures for the plot work out nicely, to prevent a loss, with a large margin left for possible profit. Mr. Gordon believes that if the Road Show can be put over successfully under existing conditions in legitimate bookings, it may lead to a great many "specialty troupes" being organized.

ORPHEUM PRODUCTIONS.

The Orpheum Circuit's producing department has set its wheels a-going for the season. Charles Feleky, as before, is minding the running gear.

There will be six or seven sketches produced for the public by Mr. Feleky before Oct. 1. He is now locating artists to play three or four of the pieces. The competition in the legitimate between the factions have emptied the field of so much available acting material that procuring suitable casts is a difficult task just now.

"A Call for Help," one of the sketches, will be headed by Felice Morris, who returns over the Orpheum Circuit, opening Sept. 11, at St. Paul. The piece is by Edgar Allan Woolf.

Ida O'Day will also make another trip over the circuit in a sketch to be selected by Mr. Feleky from two under consideration. She will open about the same time.

TWO FEMALE ILLUSIONISTS.

Mme. Herrmann and Mme. Roltare are vaudeville partners for the purpose of presenting illusions devised by Mrs. Roltare's late husband, who built "Creation" for "Dreamland," Coney Island.

Mme. Herrmann for several years back has appeared alone in a magical turn. She last played on the Morris time.

Albee, Weber & Evans are handling the new formation.

BILLS NEXT WEEK.

NEW YORK.

HAMMERSTEIN'S. Victor Moore and Co. Bedini and Arthur Belialre Brothers Goleman's Dogs Martinet and Sylvester Fulus Brothers Frank and Edith Raymond Morton and Moore	Frederick Hawley and Co. Charles and Fannie Van Four Melody Monarchs Clark and Bergman Max York's Dogs Woods and Woods Avery and Hart. BRIGHTON THEATRE. Carrie De Mar The Seldoms Hoey and Lee Mack and Walker "Six Hobos" Ford Eltinge Troupe Three Duball Bros. BRIGHTON BEACH MUSIC HALL. Charmon Jack Wilson Trio Four Huntings Corlaine Francis Edmund Stanley and Co. Wilson and Pearson
AMERICAN. Eltinge Bill Lang Harry and Irving Cooper Count Chilo "Cleopatra." Fred Bowers and Co. Sherman and De Forrest Josephine Sabel 4 Johnsons Fred Rivenhall.	ALHAMBRA. "Carnival of Roses" Morton and Moore

CHICAGO.

MAJESTIC. Louise Dresser Ed. F. Reynard Grigolatti's Ballet Murray and Lane Temple Quartet Sidney Shields and Co. Williams and Warner Henri French	Jane Eddington Co. Tempest and Sunshine. AMERICAN "Barnyard Romeo" Zona Vevey Sydney Grant Marie Lo Carmel and Harris Zay Holland. (One to fill).
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STEGER WITH K. & E.

Klaw & Erlanger will be Julius Steger's managers, following the termination of his vaudeville tour this season.

Mr. Steger will be featured in a large cast to interpret a comedy drama adapted from the German. The piece will be presented next March.

Since his entry into vaudeville Mr. Steger has found the paths far rosier than many of his brethren and sisters from "the legitimate." He has earned a place for himself, and the niche created by him will await his return, whenever he wishes.

GRIEF BRINGS ALARM.

San Francisco, Aug. 16.

The three-year-old daughter of Jack McGrevy died yesterday, of spinal meningitis. Fears are expressed for Mr. McGrevy's sanity, his grief is so overwhelming.

HAWLEY IN ST. LOUIS.

St. Louis, Aug. 17.

Frank V. Hawley has been appointed manager of the Gayety, this season operated by the Columbia Amusement Co., although the Crawford retain a large interest, it is said. The first attraction opening Aug. 20 will be "The Cracker Jacks."

LIND'S OPERATIC PRODUCTIONS.

Homer Lind will send his company to Waterbury the week of August 29th to play "Gringoire," a piece that Mr. Lind himself once appeared in on the vaudeville stage.

He will also shortly produce "Tales of Hoffman" and "The Son and Stranger," as one act operettas.

"Lotus San," "Converted Bandits" and "The Romance of a Song" are three others the producer is now working on.

TORTAJADA COMING BACK.

Koster & Bial's has passed away, but Tortajada is coming back to America. The Spanish dancer will arrive next week, opening at the Majestic, Chicago, Aug. 29, before commencing a tour of the Orpheum Circuit.

It is about twelve years since Tortajada last appeared in New York, then at the former famous music hall.

Her present act will approach a protean turn. Through it runs a story, and during the unfolding Tortajada will introduce her dance. Four people compose the act.

BUTT EXPECTED TO SAIL.

London, Aug. 10.

Alfred Butt, manager of the Palace, may take another trip to New York in September, or before.

Charlotte Nelson, wife of John Gaty, electrician of Brighton, was buried a few days ago in Columbus, O. She was once known as Charlotte Aswald and was born in Columbus. She had been on the stage for more than 10 years.

Same Rice and Lulu Beeson (Mrs. Rice) are the parents of a boy, born Aug. 13.

London, Aug. 10.

A Bert Levey "copy act" has beaten the original into Berlin. Demokritos is now playing at the Appolo there.

Hugh McIntosh, the Australian promoter, has secured a lease on Olympia and will handle a few big things at the arena in the near future.

An impromptu scamper last Saturday night brought out some of the best English and American talent that is in London at present. Shawn Glenville, one of Karno's comedians, was star performer and gained the name of champion long distance comedian of the world for his consistent work.

Jolly and Wild sail for the states this Saturday to open a stretch of two years' solid booking Aug. 29 at the Temple, Detroit.

The flop that the roller skating craze had over here put the kibosh on the large picture enterprises that were thought to be coming off in the North of England. The many investors who were nipped in the roller craze and the blow up in "rubber" has tied up the easy money market.

Emerson and Baldwin have been placed by Will Collins for twenty weeks in Australia next season. The comedy jugglers will take a trip to America next month, returning to play another engagement at the Empire.

Ada Reeve has not signed to play for the Orpheum Circuit as is the general impression. Miss Reeve was offered twenty weeks by the western managers at \$2,000 per week. Miss Reeve insists that she have at least ten weeks in New York at the same figure. If this cannot be obtained, there must be allowed three fares to New York and back, atop of the weekly bunch of money.

Earl's Court, closed for the past year, may be opened next season on Coney Island lines. It is understood that there is an American concern dickering for it.

J. Calvin Brown, of Chicago, who has been running "White City" at Manchester, has gathered together the wherewithal to place a "White City" on the Seine, just outside of Paris.

Lillian Herlein has accepted contracts through the Morris office for South Africa. The American girl and her husband, Mr. Adams, have accepted a joint salary of \$1,000 a week for the two turns. The opening date is Dec. 26.

Martin Harvey is probably the unnamed legitimate star that Mr. Gibbons mentioned as his headline attraction on the opening bill at the Palladium. Other acts likely to be seen on the opening program Dec. 26 will be R. A. Roberts and Jos. Hart's "Bathing Girls," the latter engaged by Mr. Gibbons when he was in America.

Georgie Bryton, who played in the American production of "The Chinese

LONDON NOTES

VARIETY'S LONDON OFFICE

415 STRAND, W. C.

(Mail for Americans and Europeans in Europe, if addressed care VARIETY as above will be promptly forwarded.)

Honeymoon," will be seen in the halls shortly in a new sketch, called "Buttons." Miss Bryton will play all four roles that the piece calls for. She is an English girl, who has been playing in America for the past fourteen years.

Mabel Berra has been placed by Will Collins to open at the London Coliseum Aug. 22. Miss Berra played eight weeks at the Coliseum early in the season.

The Six American Dancers, who were to have opened at the Palace Aug. 15 have been shifted to the Palace, Manchester, coming into the London hall one week later.

Walter Gibbons in an interview given to the London dailies this week states that the New York vaudeville bills are not run through with the speed that is forthcoming in a London house, and also says that the care and attention in presenting the shows is not as keen as it is here. This may possibly be true of what Mr. Gibbons saw, but it must be remembered that at the time he was in New York there was not a real vaudeville house in the city open. The American and Victoria Roof Gardens are not good examples of the New York vaudeville theatres. People acquainted with American conditions will laugh at some of Mr. Gibbons' statements.

Nat Wills, who opened only fairly at the Palace last Monday, seems to have struck his gait, for the tramp comedian has gone ahead with rapid strides, and is now a good size hit at each performance. This is nothing unusual for London. There are many American turns opening here who do not do well at first, but grow on the audiences. Nat denies that he has signed any contracts on this side other than the original one with Alfred Butt, which calls for eight weeks. Four of these may be played in the provinces, but further than that Nat will not play outside London. Morris Meyerfield, Jr., offered \$1,400 weekly for Wills and La Titcomb (Mrs. Wills) the couple to play on the same bills. The offer has not been accepted, the question of fares holding up the agreement.

Sam Redford (Redford and Winchester) was married last week. His wife is a non-professional.

Preston stands in rather a unique position as regards its music hall. The town contains principally large mills and shops. Each week a committee is appointed by the mill hands to report on the Monday night show. The business of the week depends upon what the committee thinks.

Leon Zeitlin claims to be the first to book a troupe of Russian Dancers outside the West End. Leon placed an act for the Metropolitan, Aug. 15. Mr. Zeitlin admitted Pavlova and Mordkin would not head the turn.

Tommy Dawe has adjusted matters between the Karno Company and the Gibbons Circuit. Gibbons has agreed to keep three Karno shows busy throughout the entire year. Karno, in return, gives the Gibbons Circuit first option on all new productions.

The Palace next week will have a Russian Orchestra, an attraction no one knew of until the latter part of this week. The Russian Orchestra which appeared at the Coliseum last year opens at the same house within a fortnight. "The Russian Orchestra" craze may follow the "Russian Dancing" habit!

Daisy James is reported to have signed with Percy G. Williams.

W. Passpart, formerly Martin Beck's continental representative, took up his office at Randvill House this week (Varieties Controlling Co.). Passpart will look after the Orpheum Circuit's affairs in London, and will also keep in touch with the continent.

Connie Mori, who worked with Bert Clarke (Clarke and Hamilton) for seven years, was married to W. J. Churchill, the bill poster man, last week.

Middleton and Spellmeyer have been placed through the Varieties Theatres Controlling Co., Ltd., for twenty weeks.

Varieties Theatres Controlling Co., Ltd., applied Monday for a license for its show house at Bristol.

Leo Fritz has turned the Leo Fritz Agency into a limited concern. Leo has been holidaying for the past night.

The Gibbons Circuit has an option on the services of Miss La Neve, according to Archie Parnell, for the Halls.

Eddie Emerson (Emerson and Baldwin) has broken into the "Quickstuff Club." He is a real full-fledged member. Several artists were discussing the ability and cleverness of Ada Reeve. Eddie, sitting at the table, listened attentively to all the remarks. When the talk had died away, Eddie jumps to his feet, exclaiming, "Put six clubs in her hand and see what she can get out of them." (Clever, 'ugh!)

Paul Murray leaving the William Morris Office has caused a bit of excitement about the Agency Hangout.

It was thought that Mr. Murray was settled for life with the American concern. Speculation as to what Paul will do is now in order. Some say that Mr. Murray knows exactly what he is going to do in the future.

R. A. Roberts has succeeded in getting dates back in order to accept the proposition to star next season in a play by Hall Caine.

Bert Sheppard starts this week a continuous round of work that will carry well into 1913. The Stout Lad has been over here thirteen years and says he likes it.

The Elliott Savona Troupe, a large musical act, has been placed by Sydney Hyman for South Africa, opening next May.

Rosie Lloyd has placed her claim against the King's, Southsea, in the hands of the V. A. F. Miss Lloyd holds a contract for a week at the house, not played, and for which she demands payment.

It was reported some time ago that Oswald Stoll, associated with Joe Lyons, would take over the old Middlesex property and build a new music hall on the site, but nothing definite could be learned at the time. The matter of what would become of the old stand had been dropped from the gossip of late. It now comes out that circulars inviting subscribers to a new company in which Oswald Stoll is probably the dominating figure have been sent out and a new hall will very likely be seen there in the near future. Although rumored before, the news came as quite a surprise to the majority. The Financial News gives a column to the company, going into detail, picking the company, the directors mentioned and the statements made in the circular to pieces. Oswald Stoll is the chief subject of the attack. The News in commenting upon the circular's reference to the different enterprises with which Mr. Stoll is and has been connected for the past nine years (which gives the average dividend paid at 9½ per cent.) says that averages are not a good manner of weighing a venture of this sort. The News attempts to show that it would hardly be a paying proposition to build a music hall on the old site and gives several reasons. The paper will find many to dispute its claims. There are a great many Londoners, and some know what they are talking about, who can argue in favor of the hall Mr. Stoll wants. The Middlesex was one of the first music halls in London and was for years run by G. L. Graydon, known as the Tony Pastor of England.

Cedar and Elgar, who showed at the Collin's Music Hall last week, have a bulky idea for a patter act away from the usual, and if they can secure a fresher line of talk will have little trouble in landing right.

Sisters Reeve, sisters of Ada Reeve, are two pretty little girls with corking voices who are simply wasting their talents in the present frame-up of their turn. The girls should get away

from the idea of ballads, going in for a snappy "sister act," with pretty dressing and lively numbers.

Arthur Prince finished an eight weeks' engagement at the Palace Saturday. Arthur will vacation a month and then back to work. Eight weeks more at the Palace in December will be put in, and then possibly America.

Russell and Held, the American dancing act, have been placed by Harry Ricards for Australia for next season.

Helen Trix, who has just finished a four weeks' engagement at the Hippodrome, will top the opening bill at the new Moss-Stoll house, Empire, Finsbury Park, opening Aug. 27.

"The Devine Myrma" during her stay at the Palace will attempt to swim the channel. So she says.

Huntley Wright is now famous. There is a new patter team calling themselves Huntley and Wright.

The London Pavillon may be sold by the present company in the near future. It is understood that an English agent has an option which he secured primarily for an American manager, but not receiving any encouragement after he secured the option, is now turning toward a London company to take over the house. The Pavillon is on the best site in London and its success, if properly run, is assured.

John Lawson in "The Monkey's Paw" has been booked by the Morris office through George Foster to open some time in September. The act is a weird affair.

Will Collins and Paul Murray are on the edge of a lawsuit over the commission on Harry Jolson's contracts. Jolson was first booked over here by Murray for the Barrasford Tour, the contracts containing a clause stating that they could be called off after the first week providing the act did not make good. Jolson opened at Brighton. Although he "made good," the Barrasford people (now Varieties Theatres Controlling Co., Ltd.) didn't consider him good enough for the money. The contracts were called off. Will Collins saw the act at Brighton. He agreed to have it the following week as per contract at King's Southsea. After the date Murray states that Collins and he agreed to split the commission on the act, providing Collins booked on the Stoll tour, which he eventually did, where the comedian scored. Then Collins could not see why Murray should halve the commission. This is Mr. Murray's version. Mr. Collins says he "found" Jolson after the Morris office had practically let him out in the cold, and that he alone was responsible for the future time. "There was no agreement between Mr. Murray and myself regarding a split," states Mr. Collins, "and there will be no splitting."

The Miles Stavordale Quartet have been booked with the Morris Office for next season. Griff also has contracts for America next season through the same office.

Gussie Holl has returned to Berlin. What Gussie thinks of America and the Shuberts would not look well in print. Melville Ellis will find it rather difficult to book anything in Germany in the future for the brothers.

Hugh McIntosh, the Australian promoter, is in town. Mr. McIntosh came on here after seeing the fight at Reno, of which he says, "the least said the better." "The Swing Scene" from "The Follies of 1910" has been secured by McIntosh. He will produce it for the halls on this side in the near future.

Col. Cummings, known in the States as the one time director of the old "Cummings' Wild West Show," is at the head of a concern now erecting a "Luna Park" on the outskirts of Rome, Italy. English capital is behind the venture, and the Colonel looks for a big revenue.

Bert Du Bois, of the old team of Griffen and Du Bois, who came to this country from the States thirteen years ago, sailed for America to find a new partner. The former team disbanded some time ago.

Mozzetto, a straight juggler, using a comedy assistant, has been booked over the Inter-state Circuit. Eighteen weeks have been given the juggler, six being two-a-day and the remainder go-as-you-pleases.

Girard and Gardner will sail for America, Aug. 10, on the Adriatic.

"Scrooge," the Dickens sketch which Seymour Hicks played in the halls last season and which he will again produce this coming year, will be seen in America in the fall. Paul Murray has secured the American rights to the playlet. It will be put on over there by a noted English producer.

Barnes and West left last week for Australia, where they are booked for twenty-four weeks. The dancing pair will go on to the States from there.

La Sousloff, assisted by Mons. Alexis, have been booked by the Morris office for America. The pair are well known on the continent, and are of the French dancing variety, reported very warm. They will open in October.

"The Aesthetic Dancers" now in the second week at the Hippodrome, have been re-engaged for next season. Sherek & Braff put this one over. Give 'em credit, boys.

Palace, Watford, running pictures for the past few months, opened last week with a straight variety program. The house has been taken over by a new company with Jos. Davis, of the Syndicate, at the head.

(Continued on page 14.)

PARIS NOTES

BY EDWARD G. KENDREW

Paris, Aug. 9.

As happens each year at the Marigny, vaudeville has taken a larger place in the program with the advent of August. On the first of the month there were several debuts at this summer house, and September will see still greater changes. The revue has been cut down to one act (with eight tableaux), and some of the big people like Max Dearly, Mistinguette and Mariee Fairy, have dropped out, with only one new comer in this part of the entertainment. The fresh arrival in the revue is Mlle. Napierkowska, danseuse, billed as being from the Opera Comique. She was in the ballet at the Folies Bergere last winter. In the first part of the show, devoted entirely to variety, Lillian Herlein makes well. But why ever does she sing in English with a foreign accent? "General" Ed. Lavine takes the laughs of the evening—but he has not been able to obtain a drum! Next as a comic act comes Little Pich. He has much, if not all, of the same kind of business as Little Pich, with perhaps as much success, but he does not equal his prototype, and can never copy him entirely. He gives a funny skit on Isadora Duncan. Jack Ark astonishes his contemporaries in the modern home of the biabolo. Maribini is a sculptor in ice. Three Sisters Mellillo, acrobatic, who have been at the Marigny since June, still ably open the show.

There was a new programme at the Jardin de Paris on Aug. 1st, but nothing particularly noteworthy. The German Baroness de Lutzel gives a fine exhibition of haute ecole. This rider is said to be very wealthy, remaining in the circus business because of love of her equestrian art. Edith Moore, in English songs and dances, makes good, as also the 9 Tegernseers, Tyrolian troupe; the Arlys, on an immobile trapeze; Hellwegg and Miss Bella, gymnasts, and Sultana y Miralles, two good Spanish dancers. There are five other singing numbers to commence the program. Business is a little brisker at the Jardin de Paris, but it is not a good season.

Kitty Lord opened at the Ambassadeurs, on second, being advertised as "America's eccentric artiste," and went well. Sam MacVea is likewise engaged for a little eccentricity: ball punching. In view of Jack Johnson's reputation all the colored boxers are items of interest on this side of the Atlantic at present.

Mlle. Armande Cassive will make her first foreign tour next season, when she goes to play "La Dame de Chez Maxime" at the Varietes, Brussels. She created this part at the Theatre des Nouveautes, Paris, but has never played it outside of France. She is booked through Lucien Klopp for a three months' tour, including Turkey, with M. Renard as impresario. Raphael Beretta, the musical

conductor at the Ambassadeurs Concert, is at present giving this famous play of Georges Feydeau at the Bouffes-Parisiens, which theatre he took over on speculation for a short summer season. The weather has been cold and atrocious this year and the popular chef d'orchestre has been quite successful as a theatrical manager.

Paul Ruez will again take the Parisians for the coming season, but has definitely left the Moulin Rouge. For some time there was conflict between him and M. Zucco, a banker, at the head of the French syndicate now holding the lease of the Red Mill, and the latter seems to have won out. M. Ruez is a capable manager, but somehow makes a frost when he has too many irons in the fire!

OPENINGS IN GERMANY.

This month marks the opening of all the big halls in Germany and on the continent. The Hansa, Hamburg, Wintergarden, and Appolo, Berlin, opened Aug. 15. The Albert Schuman Theatre, Frankfort, July 30, opened.

At the Schuman the Princess Rajah is the attraction. The Hansa has De Dio headlining, with Dewitt, Burns and Torrance on the bill.

Rajah also tops the opening programme of the Wintergarden. The Appolo has the "5 Beaute Korinnas" for an attraction.

The Appolo, Vienna, opened July 30, with "The Vampire Dance." Other American acts were "The Balloon Girl," placed by B. A. Myers, and Kelly and Agnes.

STOCK COMPANIES IN WINDY-TOWN.

Chicago, Aug. 17.

Admirers of the dramatic stock leading-man and lovers of the ditto leading woman, will have their fill this season, unless present plans fall. Down at the Marvin, where Sullivan-Considine vaudeville formerly held attention, Chas. B. Marvin will install a company with Lella Shaw and Albert Phillips in the leads. Mr. Marvin may later put a company in the College Theatre.

Last Sunday Klimt & Gazzolo opened the Criterion with a company which has as leaders, Gladys Montague, Madelyn Journe and Frank Dae. Joseph Pilgrim will again be house manager. Klimt & Gazzolo also control the Bijou company in which Eugene Miller last Sunday succeeded Guy Coombs as leading man. Anna Bronaugh is retained as leading woman.

John T. Prince, Jr., will manage the Marie Nelson Players at the People's, opening Labor Day.

The Rigolettas, two men, who present a variety of entertainment, requiring thirty minutes, will be of the Orpheum Road Show this season. It is their first American appearance.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around
New York

Fulas Brothers, Hammerstein's
Frank and Edith Raymond, Hammer-
stein's.

Ford-Eltage Troupe, Alhambra.
J. Huxter Wilson and Effie Pearson,
Brighton Beach Music Hall.

"Cleopatra En Masque,"
"Oriental Snake Dance,"
18 Mins.; One and Full Stage (Spe-
cial Scenery).
American.

Perhaps this dancer has it a little bit on the others of the wrigley variety, in as much as she does not stay on the stage very long. There is supposed to be a story connected with the affair, which concerns an Egyptian maid. Her father was a politician, and as boss of his ward, refused to give information that would break up his party. The daughter is called before the King. She is asked to tell, but also refuses. To escape torture, she calls for her pet snake and after a heart to heart talk with the reptile induces it to bite her. That is the end. The scene opens in "one" with rather an effective back drop, the King seated on his throne. Before, two individuals, resembling a couple of cigarette advertisements, walk down the aisle with bowls of incense. King Murad calls for the fair maiden and gives her a life sentence. The scene changes and the prison appears. Here is where her Masquelets is supposed to earn her money. After going through a few of the time worn "Salome" movements, the destroyer in the form of a snake is brought forth. In two rounds he wins the lady, going down for the count after a right jab to the heart. It would be terrifying if the snake should die before it did its work some night.

Jess.

Harry and Irving Cooper.
Songs.
25 Mins.; One.
American.

This act was put together for the American, and at the American made one of the biggest laughing hits of the summer. The "gagging" by Harry Cooper was one big scream. This talk, while on the local order, "got" to every one in the audience. The couple sang a song or two. These also were very well rewarded, but it was Harry's study of the show that went before him that brought the most. The comedian "kidded" every act on the bill, and then his brother. For a finish he put over a burlesque on "Cleopatra" that proved a winner.

Jess.

Buckley Martin and Co.
Comedy.
23 Mins.; Full Stage.
Small Time.

Buckley Martin and Co. may be new to New York but what they are doing isn't. The act however will pass if it keeps on the small time. The principal idea seems to be burlesque drama.

Jess.

"Maid of Mystery."
Dance.
9 Mins.; Full Stage (Special Set).
Hammerstein's.

The act of "The Maid of Mystery" is performed in the street. On Hammerstein's Roof, nine minutes are consumed to make good the street display. This consists of a woman, dressed in a Turkish fashion, but not wearing the regulation clothes of that country, parading about in an open carriage, drawn by two horses. Accompanying her is another woman, who allows her face to be seen. Riding behind the wagon are a couple of fellows on saddle horses. They also resemble Turks. The cavalcade may be seen all over, but generally the horses trot around to the stage door. The program tells something about the Grecian women, or perhaps they were Turks, who, when their gentlemen friends threw them down, went into the Temple and danced until they died. There isn't much doubt but that "The Maid of Mystery" gives a living illustration of this old-fashioned manner of passing away. It doesn't matter who "The Maid" is. She may be the "society woman" Billie Burke claims. Billie Burke "framed up" this act. He should know all about the young woman in it, who dies twice daily while dancing. Perhaps she formerly cavorted in sundry shows. Anyway, she is a good contortionist, and proves it while attempting to dance. There appears to be no especial object in her "dancing." The Temple is there, "The Maid" is in it. Up stage on a pedestal a burner throws out a flame. The girl dances away from it, and again, to it, then falls down, dies, and curtain! It really should not require any longer time than the telling. Still, these "ballyhoo" acts are a subject of interest to vaudeville in their way. Amidst a summer when managers are counting what their profits should have been instead of what they are, anything that looks good for a "draw" is quickly fastened onto. In Philadelphia and Boston "The Maid of Mystery" went over. Mr. Keith of Bostontown held over the girl for two weeks, and no confession of any sort from him has been reported. But New York is a regular city, and it's too big for a "ballyhoo" of this sort. The people do not look upon "The Maid of Mystery" with wonder, nor do they stand gaping when her turnout passes by. It's a little too bald in this town to excite curiosity or attract more than joking attention. It also smacks so broadly of the methods which made "La Domino Rouge" world famous that to the New York public this is but a repetition. In the smaller towns "The Maid of Mystery" might cause some talk, but with that there should be something on the stage to back it up with. The "ballyhoo" is not for vaudeville, present day vaudeville, "big" or "little time." Vaudeville has stood, is standing and will bear enough from certain managers without having it made a freak of on the street.

Sime.

Four English girls will arrive in New York, with Bert Coote. They compose one of Mr. Coote's "girl acts." He is bringing it over here on speculation, opening with his own act next month at the Colonial, New York.

George Carney and Co.
"The Fool of the Force."
25 Mins.; Full Stage.
Empire, Holborn, London.

George Carney up to date has been the comedian of the patter team of Carney and Armstrong. In producing a comedy sketch, Carney has surprised his most ardent admirers by doing a character, entirely away from what he did in the act. As "The Fool of the Force" he is a silly policeman, who has been on the force for years and never made an arrest. The officials become bitter on Carney. He is told that unless he makes an arrest by the next morning, dismissal will follow. The postman on the same route as Carney agrees to help him by impersonating a burglar and giving Carney a chance to become a hero. After all arrangements have been made, the postman finds he will not be able to aid, but cannot find Carney. When the time comes a real burglar appears. After a desperate struggle, Carney makes the greatest capture of the year and receives promotion. The piece is ripe with funny bits. There is a laugh in almost every line and situation. It has been well laid out and is very well played by a large company. Carney is funny every minute he is on the stage, which is almost constantly. The piece is where it should have a long and prosperous life. The Holborn audience laughed itself out at the comedian, and accorded him several curtains.

John Henderson and Co.
"In Far Away Calgary."
20 Mins.; Full Stage.
Bedford, London.

"In Far Away Calgary" is another sketch of western life that to anyone acquainted with the west are always funny. In this frame up there is nothing of serious consideration excepting the acting of John Henderson, which is excellent. The piece itself doesn't amount to a great deal, and the cast, aside from the star, is anything but satisfactory. The two western bad men and the Indian are funny. Millie Henderson plays a boy and does as well with the role as could be expected. There is no life or action to the piece, although there are a couple of murders committed on the stage. They are done in the most matter of fact manner. The time consumed for the most part is taken by Mr. Henderson in expounding his theories on life and are tolerable only through the excellent speaking voice of the actor. The sketch at the Bedford did all right, which is hardly a criterion. It will not get far in the halls if it gets at all.

Georgalas and Brother.
Sharp Shooting.
7 Mins.; Full Stage.
American.

One of the brothers does the shooting, the other acting as assistant and target. The sharp shooter depends mostly on double shooting, with rifle and pistol. In some instances he used two guns and a pistol. The act is fast going, neat and contains very few of the usual misses. In opening position at the American it more than made good. There is one part especially creditable where Georgalas uses a plant from the audience.

Jess.

Karl Emmy and His Pets.
15 Mins.; Full Stage (Special Set).
Brighton Theatre.

The one best bet of the season in the animal line. Emmy has put together one of the best trained dog acts playing Brighton Beach or elsewhere around here. His dogs are fox terriers, with the exception of one that looks enough like Tad's "Bunk" to be his brother. The latter is the comedian of the troupe, and for work, cannot be equaled. Other features are the setting and apparatus. Two assistants are on the stage most of the time. Their presence in uniforms give the act a classy appearance. The dogs perform some good tricks. After each, the comedian does a little burlesque upon it. Emmy makes a splendid appearance. The act should never have opened the show. It deserved a better spot, but even in the very early position scored a big hit.

Wynn.

Terry Twins.
Talking and Boxing.
12 Mins.; One.
Henderson's.

The Terry Twins are one of the very few acts to get away with talking at Henderson's. The talk consists of "kidding" one another. Every line was a big laugh Monday night. They are without doubt more alike than any other twin act in vaudeville, not even a scar showing to distinguish them. After the talk comes a song and dance, also scoring. The boys finish with a burlesque boxing bout that will touch the best. Both take a sound beating on the face, and they get in some dandy falls. There are no "love taps," and as they keep twisting about, the audience is kept in a quandary as to who is having the best of it. The turn is away from anything else. At Henderson's they had the house with them from the start, and should prove a winner in New York.

Wynn.

Anthony.
Magic.
15 Mins.; Full Stage (Interior).
American.

Anthony depends mostly on his talk to carry him through, performing very little magic. A report is flashed on the moving picture screen at the opening of the act announcing that Anthony is late. Immediately after this, pictures of the magician show him in his dressing room, very much in a hurry. When the screen is raised, he steps on the stage, apparently out of breath. Anthony is thoroughly English. For this reason some of his "gagging" falls short of the mark. If the magician were to select his points for a routine of those that can bring laughs, he would probably be more successful. He could have put over much more comedy while doing the hat trick. In "No. 2" position, he did fairly.

Jess.

The William Penn, Philadelphia, re-opens Monday. The Felber & Shea and M. Bruggemann houses start Aug. 29. The three "pop" theatres on the Keeney Circuit open Sept. 5. All are booked by the Fitzpatrick Agency.

(Continued on page 14.)

HOW I GOT ON THE STAGE

By JOHN SCOTT.

(The Original "Hello, George")
(Of Bissert and Scott.)

It's just sixteen years ago since I learned how to dance. The first step I learned was what they call a "break." After I got this, I learned how to do "the fall off the log." Some call it the falling down stairs step. This step in those days was a wonderful feature. There were few dancers around then, and material was very hard to cop. The "falling down stairs step," was the only feature I had to make good with, and it was some life saver.

I got to be a very popular guy among the Brooklyn hicks. The bunch around the corners had me puffed up as a crack dancer. I always stood in forty with the boys around home. It was in 1897 the bunch gathered strong and formed a club and named it Daisy Social Club, and then made me president.

Now, after putting over the rules, I got the bunch together, and suggested that we run a ball. The bunch fell like a log. I figured up the expense, and what it would cost to pull this ball off. We had forty-two members. I figured to have each member dig up three papers which would make up the amount wanted. I called a meeting to this effect but only half showed. The twenty members present swallowed the big speech I pulled, and were all satisfied to kick in the three bucks each. It was then my cue to call another meeting, and get to those who were shy. After six meetings I made them all, and everything was O. K. for the big ball.

I went to Arlon Hall to arrange for the date. The guy who owned the slab was a big Dutchman. He was funny looking and handed me a laugh right off the reel. He was built like a balloon. Every time I'd make his map, I thought he was bleeding. I looked him over a couple of small size times, thinking whether I should get to him or wait another minute. I was spilling a large laugh at the time, glancing at the beautiful beaver he carried. It was some pad. I started to figure the distance of how far apart I should stand while talking to him, I was afraid of his watch charm getting caught around the button of my coat. I finally got to him and asked him if he was the boss of the joint. He said yes. Well I said my name is John Scott, I'm the president of the Daisy Social Club, and I came down to see you about hiring the hall. We are going to run a ball next month, and we thought your hall was the best place to pull it in. I asked him then, what he charged for the hall, and he said do you want the hall all night, I said of course, we want the hall all night. This aint no petty affair, this is a regular ball.

He said well, if you want the hall all night, it will cost \$50. I said alright, give us your earliest open date. He then vamped me up stairs where it read office and gave me the date. After the boob slipped me the date, I fingered the kitty and dug for the paper. I started to hit him with a ten case note as a deposit, but

he wouldn't fall. It was then up to me to ring in a stall monolog and try hard to put the ten buck deposit over. I rehearsed a quick routine, then pilled it on him. It went over immense. I almost got the hall for nothing. I got the date and left the joint.

The night of the ball I was featured very strong and every one in the hall got me. I was the only guy there with the big full dress thing. It was understood before the ball came off, that no member could pull the full dress out side of the president. How could I be overlooked with no opposition? We had a knuckle pusher on duty to keep the crowd quiet. His name was Kid Murray. I had this guy around me all night in case of argument.

I wanted no wrestling while I had the full dress on and for this reason I kept a little plano.

It got on towards moving and the crowd started yelling for me to dance. It was then up to me to make good. I got one of the hick members to announce me.

After I got through dancing a lot of the hicks gathered around me telling me how great I was. Just then some guy yelled out, and said, Say beau, I'm there with that dancing too, and if the band plays me a buck, I'll cut loose. The bunch were all anxious to see this fellow dance and they got the band to play him a buck. The band then played his music and he danced. It was a funny thing, he pulled the same routine that I pulled and did it immense, but the bunch couldn't see it, because they had me favored. After he got through dancing I got to him and asked him who he got the material from. He said it was his own stuff, and this made me laugh.

The day after the ball I met him on the corner, and I took him down to the club room. We started to play with our feet, we each took turns, he'd dance, then I'd commence and while I'd be dancing, he would always watch close to see which step he could cop, and when he'd dance I watched for the same thing.

About two weeks after I met him on the street selling strawberries; he was peddling and I was selling papers. There was a show at the time playing the Grand Opera House, called "In Old Kentucky." This show gave a buck dancing contest every Friday night. This looked good to me and I thought of taking a chance. I might win the medal. I went down to the theatre three days before the contest and got my name on the list. I then went around and told hickville to come and give me the big boost. The night of the contest, I saw "Bliss" there. This surprised me, I didn't know he was going in the contest. He had number "6" pinned on his coat, and I had number "8." We danced in rotation. Three judges sat in the box. When Bliss walked out to pull it he got a big reception. This worried me right away. I thought sure he'd make first prize, but when it

came my turn the reception was there very forty. After the contest was over, the judges decided to have Bliss and I dance it off. After we got through the judges announced me the winner. Bliss got second prize, a five dollar gold piece, and I got the medal. It was almost gold.

The next day after the contest "Bliss" and I rehearsed a routine together, and went down to Coney Island looking for a job. We got a job at a place called Steeplechase Cafe. This joint was right underneath the Steeplechase race course. We got twenty bucks a week and board and some times we almost ate. The guy who played the cook was also the bartender. One day he made speghetti for supper. It was great. I liked it immensely and I told him so. He held it over for two consecutive weeks. We thought speghetti would never close. We worked there four weeks. We then went to work for Paddy Sullivan. We got thirty bucks a week from him, but refused the board. We were afraid of the speghetti thing being pulled on us again. We worked six weeks for Sullivan and finished up in another place owned by Vaccas—the guy who managed the joint was a fellow they called "Eat-em-up-Jack." This guy kept about ten dancers working all the time and every one had to dance in rotation. If we missed a turn, it would cost us two bucks each. We got \$25 a week and at the end of each week we always had fifteen coming. We worked three weeks and quit.

We then blew over to New York and got into a place called the Chatham Club. We stayed there for a long time and made some nice salt. We got acquainted with a fellow there by the name of Abe Jacobs. This fellow took an interest in our dancing and told us he had a friend by the name of Eddie Keller, who was a vaudeville agent, and that he would talk to him about us. The next day he sent us to see Mr. Keller. After having a talk with him he told us to be at the Third Avenue theatre the following Sunday and he would put us on for a trial turn. The following

Sunday we went on for the trial and was one big riot. The next day we received contracts for four weeks on the Keith circuit. The salary was almost human. We continued being the big riot all over. "Hammie" (Hammerstein) got wise to us then and played us to open the show, and we walked away with one big hit. Hammie used to play us then three weeks out of four. We haven't played for him now in three years so I think he is waiting for us to start over again.

It was no cinch for us butting in this graft. We played trials and benefits until we got blue in the kisser, but it didn't do us harm.

This is now our twelfth season and we still retain the prominence which only hard work could have attained and we will continue to deserve this position for many years to come and as in the past we will leave our future in the hands of that able and honorable agent, Pat Casey.

TO-DAY'S FIELD DAY.

This afternoon (Friday) at the Polo Grounds, the big Field Day for the benefit of the Actors' Fund takes place. The games commence at 2 o'clock. It will be sundown before the crowds leave.

Every conceivable kind and style of an event will be on tap. Walter J. Kingsley, who has attended to the press work, claims that a "\$50,000 show may be seen for fifty cents." Field Day is the annual contribution of Cohan & Harris for the fund.

TAKES THE RECORD.

Atlantic City, Aug. 17.

This summer season has kept Ben Harris in good nature, though he bought and sold an automobile, which brought him a damage suit for \$2,000 besides.

The record mark has been pushed upwards several times since the warm weather started in. Gertrude Hoffmann, and Gould and Suratt, have taken turns at the uplift. Now, this week, Dazie bids fair to take the summer record, if not the record for the house.

After the Monday night show, Mr. Harris offered Dazie \$1,500 for her share of the receipts for the week, the pantomimist playing on the usual percentage that all the headliners do who appear here.

With Dazie as the feature Patey Morrison claims that his last week's bill at Rockaway exceeded the largest box office count yet made in his house by several hundreds of dollars.

DOROTHY LOSES HER MANAGER.

Charles Pope, for several months past the general manager of Dorothy Richmond, Inc., has tendered his resignation of that position and has entered into a partnership with Frank Dupree for the production of vaudeville acts.

Mr. Pope's resignation takes effect to-morrow (Saturday) and he will immediately move to the quarters of the new firm.

The first offering of the managers will be "The Undertow" tried out last season with some success.



JOHN SCOTT.

The Original "Hello, George"
OF BISSETT AND SCOTT.

NEW ACTS.

(Continued from page 12.)

Ed. Gingras.**Juggler.****15 Mins.; Full Stage.****Hammerstein's.**

Gingras uses light cannon balls in all of his tricks, and does not seem to pose as a strong juggler. He has some good balancing work with the cannon balls, and some poles to help. There is over much repetition. As it stands, a minute or two cut would fix Gingras for anywhere. In the opening position, he did very well. *Jess.*

Olio Trio.**Singing and Musical.****11 Mins.; One.****Henderson's.**

The Olio Trio work after the style of the many other trrios appearing around the east. Dressed in light suits, they make a fairly good appearance. All look young. String music is their foundation. One number on the instruments has evidently been prepared after a look at the Three Kuhn's, for they have copied as nearly as possible the delivery of that act without much success. Last week the Rag Trio appeared at this house and made a good impression, so good in fact that the Olio Trio found it rather a hard task to follow them. The Olio Trio should pass on the small time. The act is not quite strong enough for the larger circuits at present. *Wynn.*

Frozeena.**Harpist.****10 Mins.; One.****Small time.**

Frozeena played last season under another name. Then he worked "straight." At present he makes up in the style of Rinaldo and offers four numbers on the harp, the last with a cover on the instrument and a handkerchief over his eyes. Frozeena understands the harp and has prepared a good routine for vaudeville. A "ragtime" selection brought him the most applause although each of his numbers was favorably received. "Frozeena" sounds like "Frosini." While the former may not mean to trade on another's name the likeness is there nevertheless. "Frozeena" should call himself "St. Clair," as formerly, or select a name that will not conflict. *Wynn.*

Mint and Wertz.**Acrobatic.****7 Mins.; Full Stage.****Small Time.**

These two after doing some very clever ground tumbling go after the comedy idea in the "burlesque strong men," one using the wire with the stage a shade darker than the opening. The wire is seen too easily. The two are not comedians to compare with others doing this style of work. The boys probably need a little more time to make sure of themselves. The ground work at the start ranks with the best. *Jess.*

Al Mayer is with the Shea & Buckner office.

"The Maid of Mystery" is asking \$1,500 weekly.

Neary, Bliss and Ross.**Singing and Dancing.****11 Mins.; One.****Hammerstein's.**

While there were a few gasps when the boy removed his girl's wig as the act finished, the boy isn't a good looking enough "girl" to warrant assuming the character. After a song and dance by the three, two of the boys put over a "scare-crow" dance that includes some fair eccentric dancing. After this number, the trio do regulation singing and dancing, and the three pass nicely. Two boys buck and wing well, but it is of the variety quite common now. In second position at Hammerstein's the act did fairly. *Jess.*

"The Girl, The Guide and The Eagle."
"Girl Act."

25 Mins.; (Three Scenes).**Coliseum, Aurora, Ill.**

The costumes and effects of Harry E. Grampp's new "girl act" are modern, with the music bright and catchy. Pearl Allen and Joe Mason are featured in the production. They are backed by six chorus girls. The act was written by Aubrey Staufer and Ernie Eldman. Harry B. Watson staged it. Mr. Grampp's act is a feature for the big "small time," and should hold its own anywhere. *Albert J. Stevens.*

Rose Pitonof.**Diving.****10 Mins.; Full Stage (tank and special act).****Keith's, Boston.**

With some of the slickest introductions ever put over in Boston, Rose Pitonof, the first person officially recognized as swimming the entire distance from Charlestown Bridge to Boston Light, made her debut as a vaudeville act. She was a local riot. The turn was well worked up before Pitonof came out. Boston has been more than friendly to the girl for her record-breaking swim. The best of 'em had tried it and failed. Men couldn't do it. Annette Kellerman failed. For a fifteen-year-old local girl to do it was a vaudeville chance that the Keith people grabbed while it was hot. The contract was signed Monday. A special set and new tank were rushed through in jig time. Rehearsals began Wednesday. The set is novel and pretty. On the stage right is a boat house and sail loft, blending into a seaside back drop, with a tank in the middle of the stage, 10 by 14 and 7 feet deep. There is a diving board on each side, one of ordinary height, the other low. George DeCost, Pitonof's swimming instructor, made a brief speech about the stiff stunt carried through by a girl where strong men failed. Then Pitonof ran on, looking about as big as a nickel in her little white dress. The house yelled. Then Pitonof came out in red bathing suit, a single piece, tight-fitting garment coming half-way down her thighs. This revealed the stocky, muscular structure of the girl, who is a swimming wonder. The rest of the ten minutes was given to dives and to swimming, illustrating particularly the "Pitonof stroke," which enabled the girl to break the record. *Birge.*

LONDON NOTES.

(Continued from page 11.)

PALACE, LONDON.**London, Aug. 8.**

It was a peculiar combination that made up last week's bill at the Palace. There were acts good, bad and indifferent. The last half of the bill, consisting of Henriette De Serris' art production and Pavlowa and Mordkin removed the entertainment out of the music hall class.

It was the last week of the Russian Dancers at the house. The closing performances seem about to close the wonderful run in a blaze of glory, although the Palace Bank Holiday afternoon was not a capacity one by any means. Beautiful summer weather may be put down as the cause. They could undoubtedly continue to fill the place for many weeks to come, if time were available.

Nat Willis was against the hardest sort of a proposition, being forced to open at a matinee (and on a holiday) with the house but partly filled. Nat was not himself at all at the opening show. His talk, however, got over well and there were laughs a-plenty. To one used to seeing Willis go and get them in the States, his opening was mild, but with a little time and working he should pull out strongly. Willis is an entirely new sort of a turn for the Palace.

Henriette De Serris' "Reproductions of Famous Works of Art" is about the strongest act of its kind seen over here to date. The pictures are beautifully arranged and posed, each one exciting an exclamation of surprise and pleasure. The dropping of the tabs after each picture might be improved by employing a curtain belonging to the act.

Lily Hill, a little girl with a very good voice, opened the program, succeeding as well as any one could under the circumstances. The little one is being mismanaged. Whatever vocal ability the child has, which appears to be plentiful, will not last long with the work she is doing at present.

George Melvin, a Scotch comedian, was on too early to secure all that was coming to him. Melvin is a first-class dancer and his nimble footwork alone should ensure something better than his present time. Placed lower on the bill and with the orchestra paying more attention to his music, he should be a hit at the Palace. The orchestra was far from being good for Melvin. This happens very often with the wonderful Palace orchestra, when acts considered not "big" are on.

Ray Ford sang one song and finished with a short dance. This was quite enough, for although Miss Ford looks well and sings and dances about the same, she is not strong enough for even an early place on the Palace program.

J. P. Ling, billed as a mimic, was "No. 6." An earlier spot would have done quite as well. Ling and Melvin could have been shifted to the advantage of the program. Ling is doing how - this - one-and-that-one-did-their-bit-at-the-concert, still evidently thought funny by some.

Radford and Winchester and Bert Levey pulled out nicely. Merian's Dogs completed the program.

EMPIRE, HOLBORN.

London, Aug. 9.

It has been some little time since the first house Monday night at the Holborn was as packed as it was yesterday. Early in the year it was a regular thing, but of late the business had not held up, due perhaps to the season as well as to the indifferent programs given.

This week's bill seemed to please the audience. It was poor judgment to place Liane D'Eve and Adele Moraw only one turn apart. In fact, there is no reason for the two women on the same bill. Their work is much alike, and the one following suffers. This week it happened to be Miss Moraw.

The top of the bill is a dramatic sketch called "The Bottom Dog." The piece is the same as "The Bishop's Candlesticks," played in American vaudeville, by James K. Hackett. Henry Bedford is the star, and plays the bad man rather well, although he overplays at times and does not succeed in arousing any great amount of sympathy. The clergyman was not convincing. The house enjoyed the playlet although at times it became a bit too preachy and there was a rustle of restlessness. It runs twenty-two minutes. Cut to 17, it would be a much better show.

Liane D'Eve finished second to none as far as applause went. A little mixup in the scenery sent Liane away badly, but when the Frenchwoman caught her stride, the audience was with her all the time. The undressing started something with the top of the house, but the boys didn't get far, for Liane probably through experience knows how to handle these things and turned the "kidding" to her own account.

Moraw is not a French comedienne, but she sings one French number and her accent is about the same as D'Eve's. Considering she followed the other, she did remarkably well. Miss Moraw has a keen sense of humor and she secures a good deal of fun out of a very simple device.

Walton and Lester have a burlesque magic show that is good for some laughs. There are several funny bits in the burlesque which is purely burlesque and not an expose of magic.

The Karsacs, three women and a man, closed the performance with a comedy acrobatic specialty that with a little thought and attention should develop into a capital number. The girls work on the "madcap" order, going a bit further with the acrobatics. The man, a first rate tumbler, does the comedy, neglecting the straight work too much for the laughs. The comedy is good in spots and is a big asset to the offering.

Charles Whittle sang one song and fared very well. It is a question of the song with Whittle. Loulae Rainbow on the wire did not work well Monday night. The girl poses while the light effects are thrown on her.

Daisy James in her second week did not do so well. Her second song is rather weak. It is only Miss James' pretty appearance in the boy's costume that carries it through. Hersleb Bros., Three Oxford Boys, Gladly Huxley and Sam Mayo (second week) also appeared.

GEORGE EVANS' MINSTRELS.

"The George Evans' Honey Boy Minstrels" is on its third tour, playing this week at the City theatre. The present trip is supposed to be under Mr. Evans' guidance as proprietor, although J. M. Welch is listed as the General Manager of the show. Mr. Welch is general manager as well for Cohan & Harris. Mr. Evans was reported to have purchased the show from that firm toward the end of last season.

Monday evening the big City was top heavy. A rather light and very friendly audience occupied a part of the orchestra. The three galleries above were better filled.

The performance was fairly well liked by the house, judging from the applause, the singing being repeatedly encored, though the source of the applause was questionable between friends of the singers and music publishers.

Mr. Evans is presenting a plain minstrel performance, without extravagant embellishments or a great deal of comedy, prior to the afterpiece, "The Firemen's Picnic."

The first part has a semi-circle of sixteen men, with two balladists besides the end men. Behind the front row, grouped up in a brightly colored garden setting, are sixteen musicians.

Mr. Evans is featured in the performance as well as in the billing matter, and appears twice, closing the first half, with songs and his monolog. His next work is as "Snowball Livingston" in the after-piece.

Along with Evans in the featuring is James J. Corbett, the second interlocutor of the opening section, wearing cork like his fellows. Afterwards in the olio Mr. Corbett, in white face, repeats his version of the causes leading to Jeffries' defeat. Corbett, in blackface, recalls somewhat De Wolf Hopper. It is a peculiar resemblance but, is there, nevertheless. Mr. Corbett isn't easy yet as the center of the cork crowd, but is seconded by Vaughn Comfort, the first "feeder," and Mr. Comfort is a corking "straight," also wearing black.

A laugh is begotten by John King addressing the ex-champion as "Mistah Johnston," and Corbett deprecating the application. Corbett is mild in his answers and replies to the sallies of the "ends." When in repose, the men on either side of him seem taller through Corbett's neglect in maintaining a perfectly upright sitting posture. Jim received lots of applause when first appearing, and will doubtless be an attraction on the road, if he goes through the season with the company.

Evans' biggest hit is in "The Firemen's Picnic," for he is genuinely funny there, placing comedy in all his talk and actions, particularly the latter. During the monolog portion, Evans sings "Dougherty," putting it over purely through his manner of handling the song. Harry Bulger, who sang the same number in vaudeville, did little with it, and the Irish selection caused no flurry at the time.

There is plenty of dancing during the performance. In "Scenes From Blackville," styled a "New Edition," and put on by James Gorman, a great quantity of stepping is provided. It

is a "plantation scene." In it a young fellow monopolized the individual dancing. If he is the Tommy Hyde who the program calls "The World's Greatest Dancer," then Tommy or the program maker should have either kept that secret unsaid or changed the billing. Mr. Hyde is a nice little dancer in his way, suggestive only in style of George Primrose.

The plantation bit, Corbett and a marching turn, called "Manila," made up the olio. "Manila" is a sort of red fire display making a fairly good closing turn, but without any laughs. The drilling is often intricate, and the closing of the march with the Zouave quick step gives it liveliness.

Sam Lee and Clarence Marks are the first "ends," with a "joke apiece, neither unusually striking for humor. Before the second portion of the first part, Mr. Marks sings "The Jungle Band." Tom Kane and James Meehan have solos, both are tenors. There is too much tenor singing. A falsetto in the ranks is employed for nearly all the vocal choruses and for single aid. It is not pleasant, growing tiresome quickly. The action of the first part is so rapid, the "ends" are lost.

The second couple of ends are Mr. King and Pierce Keegan. Mr. Keegan seems rather new to the semi-circle, even to his glossy black make-up. All he contributes here is a song, but in the afterpiece he and Mr. Hyde play a couple of sissified young men. King does most of the "end" work, using Corbett for a mark. He also sings "Way Down in Georgia," with the rest of the people on the stage backing him up in the choruses. Mr. Comfort has the solo in this section, using for the encore "My Darling Nellie Gray," which Evans afterwards poorly parodies, although Evans makes a ten-strike with a parody on "Rings on My Fingers." Comfort is a nice performer, whatever he is doing.

None of the musical numbers excepting those from last year's show is unduly catchy. One is very similar to "Iona," a popular Indian song of some seasons ago.

It is in the afterpiece that the comedy comes out to hold up what has been a tame performance up to then. Outside of the two features, there is no expensiveness evidenced in the cast, nor any brilliancy of action or voice.

"The Firemen's Picnic" is likely the same piece previously given when the troupe was known as "The Cohan and Harris Minstrels." John King is the "wench," and Charles Hilliard "The Brinkley Coon." Hilliard naturally takes comparison with his predecessors in the role. He is over masculine in walk and voice, but makes something of a neat appearance as the girl, and may work in. Lee is the "bad nigger," pretty tough but a little to "straight" in the toughness. Evans unquestionably does a great deal for the piece, and by doing so, saves his show from being termed quite ordinary.

Sime.

Martin Beck and Morris Meyerfield, Jr., leave New York to-day (Friday) to be present at the opening of the new Orpheum, Duluth, Monday.

AMERICAN.

This week the American contains many heavy acts, and makes almost a town out of the people employed on the stage, but the arrangement and return of some pretty old acts tended to make the show drag. It was not until the Coopers (New Acts) in next to the closing position appeared that the house was awakened to the fact that there were to be some real laughs in the show.

"Polly Pickle's Pets in Petland" returned to vaudeville after an absence of about a year. Eulalie Young in the lead does very well, and all in all the act, as originally presented, seems quite up to what it was before it left prove much aid on the Roof, it will help out bills in other places.

Zona Vevey appears closing the first part, and is doing very well. Miss Vevey is using a different "chime" song than the one she first opened with; in this is employed the much debated "church drop" and organ effects. Closing with this number, the singer easily won the audience, the effects being very well done.

Mat Keefe appeared "No. 5" and succeeded. One bit of poor judgment was using a song that a ventriloquist had two numbers before him.

Colby and May, the ventriloquial act, were on early, and Colby has an excellent style of working the "dummies." The "doll" also same in for applause.

Bertie Fowler came back, though she did have some trouble in getting the laughs at first. The "kid" that Miss Fowler does still remains her best. While the "souse" she puts over is realistic and very well done, the majority of the audience did not seem to fancy Miss Fowler in the character.

The Wilton Brothers on early with their excellent bar and trampoline act did extremely well. The Brittons came after intermission, and the colored team through their dancing efforts liven things up. The Knights Templar Parade in Chicago last week was shown in a moving picture as an act.

"Cleopatra En Masque," Harry and Irving Cooper, Anthony, and Georgalas and Brother (New Acts).

HAMMERSTEIN'S.

Four "dumb" acts on the bill this week makes the show rather slow, though not hurting its value on the Roof. Business was very good, and the audience seemed a lively one.

It rested with the two acrobatic acts to pull down the hits of the show. The Pederson Brothers, next to closing, finished nearly a riot with their excellent work on the rings. The comedian took the audience by storm by the monkey-like actions on the up-rights. His swinging finish also came in for the big share of applause. The Belclaire Brothers were the other big favorites. The appreciation came for every trick they performed.

Valeska Suratt and William Gould, "No. 6," did nicely, though the act is handicapped on the Roof. The pair came back three times on the conversation number. The "Maid of Mystery" (new acts) and her dancing brought some applause, not much.

Ed. Gingras (New Acts) in opening position started the show well. Harry Breen, the "Go after 'em and

get 'em fast" fellow, was in his usual spot "No. 3" and managed to pass in rousing style as usual. Breen is the wise little fellow, and always leaves after a big scream.

The Primrose Four appeared immediately after the intermission. Though their act was hampered by the biggest pest in the world, "the audience comedian," the Four scored a substantial hit. The quartet have wisely put away the dress clothes, and are wearing sack suits.

Goleman's Dogs and Cats closed the show and held the audience in. The act is a very good looking one.

Neary, Bliss and Ross (New Acts), on second.

Jess.

LONDON COLISEUM.

London, Aug. 8.

The weather interfered with the attendance at the Coliseum last Monday night. This is unusual for the Coliseum. The shows framed up very well.

Ada Reeve and Montgomery and Moore were splitting the top of the bill. Ada was a tremendous hit with the Holiday audience, which fairly yelled their approval.

Montgomery and Moore in their first week were not handed anything easy. The pair were in the next to closing position, following Miss Reeve, who, it seemed, must have taken all the applause out of the house. It required only a few minutes for the Americans to get things going. The house was soon with the fast moving couple who dish it out forty ways a minute. The audience didn't seem to realize just what it was all about at times and were not always quick to catch the funniments of Miss Moore, but the laughs came thick and fast and the verdict was general a "big hit" that can be made into a riot if the couple wish to stay in this country.

Elsie Craven, assisted by Bert Clerc, has really something worth while in the present dance arrangement which Elsie Clerc has produced for her. The little girl shows to so much better advantage in the present offering than she did in the imitation Pavlova and Mordkin affair of a few weeks ago that she appears almost another child.

The Five Mowatts, their first London showing this trip, closed the program, and a better finishing act could not have been invented. The boys have wisely thought about their music which is just as lively and as catchy as the act—and that Coliseum orchestra can play.

Master Edward Garratt and Company amused the house for twenty minutes with a talky sketch that takes too long to start and runs too long after that. Garratt is a midget, working a good deal like Gabriel. It is entirely due to his size that the laughs are forthcoming. The lines in the piece run to punning, though not bright.

Tom E. Finglass has a new song, not particularly good, and is worked too much like the cowboy number to amount to anything. The Cowboy number with the girl and the dance accompanying made Finglass a hit. The colored cowboy with the light blue blouse trimmed with silver braid is a bit of a laugh, but the costume looks well on Tom.

HERE'S BILLY GOULD.

By WILLIAM GOULD.

A musical comedy author was presented with a fountain pen—that has a mullage pot and a brush in it. He will write some great stuff shortly.

While in England, every time Mike Donlin wanted to laugh he went to see a cricket game. Ever see a cricket game? I saw one at Lord's cricket grounds two years ago. I'm going over next year and watch the finish of that game.

Miss Suratt and I may go starrin' in the near future.

Broadway, after 1 p. m. looks like Yonkers at 4 a. m. since they closed the different resorts of wine, woman and "song pluggers."

Harry Breen does the craziest act I have seen since Al. Stinson. That's going back some, and you can cut out the "back" too.

Willie Cohan is simply dying to have his name in this column, but it can't be done, Willie.

Oscar Lorraine has the European idea, that all marriageable girls should have a dowry. If they had, Oscar would remain a bachelor.

You may Paige Smith and Doc Stimer, but you can't Reed Albee. If I ever get sore on an audience I'm going to tell the above mess.

I have a longing for Martin Beck's play grounds.

Maurice Levi conducts, at Church-ill's, with his hand and his—Maury conducts all over.

Eddie Foy likes Harrison-Lee and the town "Plunge."

Some of the Broadway chorus men are gownned, lovely.

Hammerstein's Roof is a nice little grave yard. Some of the audiences promised their folks that they would not laugh.

Fred Niblo has an innovation trunk with a writing desk in it. I'm going to have one with a portable bath tub. Can you imagine some one calling on me, while bathing and hear Mike Simon say: You can't see Mr. Gould now. He is taking a bath in his trunk.

Jarrow, the magician, was using Henry Clive, another magician, for a subject on Hammerstein's Roof last Friday night and fell flat, something unusual for Jarrow. I will now tell him how it happened. Harry Breen, while singing his extempo song made mention that Henry Clive, the magician, was sitting on the aisle seat in the second row and pointed out Clive to the audience. When Jarrow used him as a confederate, the audience saw through the game. (Suicide number.)

A SELF-MADE MANAGER TO HIS BOOKING AGENT

BY J. A. MURPHY.
(MURPHY AND WILLARD.)

East Cranberry, O., Aug. 16.

Dear Mike:

Old man Shiveley has got a actress at his Air Drum Theater this which takes first rate. She is a dance actress and sings a little song where-of she states she will show the dance of every nation. She does jiggling and clogging in all languages, then she turns around backwards and has a mask on the back of her head and she dances backwards to match the mask which is a imitation face. She is just as good as two people. Old man Shiveley says he pays her C E but I dont believe it. I offered her L. K. but she said no. Her name is Grace Church. See what you can get her for but dont let on that I said so.

The Stadium has put up a sign that they will close next week and make expensive alterations, so I put out a sign which says "This place dont have to close. Alterations will be made while the show is goin on."

There are still runnin a troop in the Annex which is back of my theater and their curtain puller waits every day till my show starts and then cooks a pot of glue to mend his scene curtains. If he keeps on doin it you better send me that troop of trained buzzards you wrote me about once.

I dont care so much about the show you sent me for this week. Kale and Lentil do an act which they say is away from all others. They had better take it away from here or do somethin else for it is a mighty sorry concern. I would have discharged them yesterday but they had run up a bill at Danny Driscolls saloon and gave him an order on me. If I dont pay it he will tell all the coke burners not to come to my place. Gracey and Burnett are good actors but I think they played the Stadium under some other name. If I knew for sure I would cancellate them. Frank Martineaus Players in the Curse of Drink was too solem for my customers, and I told him he ought to get up a minstrel or clown show of some kind, Dalley and Garvie did't come at all. They sent me a telegraph that they had gone off with a troop of some kind. Dolly Hepp sung a batch of songs and invited the audience to help out.

I didn't do so much business last night because there was a fight at The Harmony House just when the show was takin in and a lot of my customers went to see it. The Four Huntings is advertised at the Stadium, I haven't seen yet so I dont know if they are good or not.

Adam Souverguy.

North Adams, Mass., Aug. 17.

Thomas Leahy, 44 years, is dead from injuries received in a fall down the stairway leading to the Columbia Opera House.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

WALTER K. HILL
(Web)
Representative

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MAJESTIC (Lyman B. Glover, mgr.; agent, W. V. M. A.; Monday rehearsal, 9).—Three noteworthy successes were recorded during the Monday afternoon showing of the current bill. Stuart Barnes, substituting for the Three Vagabonds, cleaned up with songs and story which caught the house better than the average mountologist has been able to do; Ethel Green, seen here for the first time as a single entertainer put over the personal hit of the bill and Walsh, Lynch and Co., with "Huckins Run" created a comedy success which brought down several curtain calls. Miss Green occupied "one" for five songs, changing costumes for each, and when she had concluded the audience demanded five bows and then seemed reluctant to part with her. She displayed some beautiful clothes and looked charming in four of her gowns; her fifth costume being a "character kid" make-up in which she developed some good laughs through a topical song. She was in particularly good voice, and won her way to an immediate hit with a combination of caroling, appearance and method distinctively her own. "Huckins Run" kept the laughter and "heart interest" at alternate ebb and flow. Billy Walsh, Leah Starr and Frank Lynch, riding the horse in bringing the sketch to its deserved success. Master Gabriel and Co. headlined, the farcical inning serving fairly well to introduce the diminutive laugh provoker. "The Love Waltz" was the "big act," closing the show. Between Gabriel and the Laasy number Barnes held forth with signal credit in a notoriously hard spot to fill. The audience first warmed up to Brown and Cooper, who scored an early hit with their piano and song diversion. Ben Volin, ventriloquist; Ray Montgomery and the Healy Sisters, in song and dance, and Valadon, necromancer and illusionist, started the show. WALT.

AMERICAN (Col. Thompson, mgr.; agent, William Morris).—Now in its second week, "A Barnyard Romeo" has had easy sailing. Monday evening it rained and a capacity house resulted. The hit of the vaudeville showing fell to Stella Mayhew who swept everything before her in the "Barnyard" Adelaide and John Hughes grabbed off high honors, stopping the show. As a feature the moving pictures of last week's Knights Templar parade were shown. The pictures are rather indistinct, but they were taken on a rainy day. The vaudeville showing was unchanged from last week. Coogan, Zae Holland, Sydney Grant, Carmell and Harris, Miss Mayhew and Billie Taylor, and Marie Leo's Models. H. H.

FOLLY (John A. Fennessy, mgr.).—The "Yankee Doodle Girls," a peach of a show, flecked with specks of "blue stuff" which comes mighty near spelling it, opened Sunday afternoon. T. W. Pinkins has surpassed himself in the production; his name has never been associated with a show so well staged, costumed and scenically equipped as this one. There are costume changes in such numbers that one loses count; each set of gowns, change of flimsy drapings or outfit of "numbers" show attractively. There is nothing cheap or shoddy about anything in the dress department, and some of the designs are effective in the extreme. Principals and chorus share alike in the doffing and donning of wardrobe, and the stage, particularly during the first part, is a constantly changing kaleidoscope of brightness and vivacity. So far does the production stand in the front of the stage the number and finale take place. At the opening the passengers are shown to their seats, but eventually the berths are made up and a night is supposed to pass, while the occupants of the coach employ themselves decidedly otherwise than in sleep. The comedy here runs largely to "rotten stuff," and the action is long drawn, without much real good entertainment resulting. There is a "cooch" number toward the close, which introduces El Korah, a featured member, who, Sunday afternoon, writhed and wiggled beyond the bounds of decency. This embellishment, the use of the off-color dialog and business in the show, entirely unnecessary, for with everything cleaned up which should be eliminated there would still be an abundance of good show, plenty of laughs and an entertainment which would do credit to anybody concerned. Harry Seyon, who led in speaking the suggestive news, can evidently make good without it, for his best laughs came from legitimate comedy efforts. Harry Hearn, who played a French count cleverly, was conspicuous among the male principals in boosting the good work along. His methods are clean-cut, and he made the part he played a character and not a burlesque. Jennie Gladstone was easily the belle of the proceedings. She has been favored by nature with a stunning figure, is graceful and supple and has a pretty face, which carries expression and aids her in putting everything across. She was particularly charming in a Spanish dance, but detracted from her general good work when she later

on unlimbered some "cooch" motions which she might better restrain. Sadie Husted evidenced an aptitude for "asides" with the audience, either inopportune or in the book, which attracted. Together with Julius Keyser she supplied statuesque leads, in tight and out of them, helping the feminine standard of attractiveness considerably. The chorus girls were above the average in good looks and presented attractive fronts in their frequent changes. There were "numbers" galore, running along the first part, together with the olio, into two full hours. In light blue bathing suits, tight as sausage skins, the chorists presented an exceedingly effective number, and in the "March of the Nations," which concluded the first part, there was a handsome showing of rich material for the reproductions of native soldier clothes. Julius Keyser framed the show upon the well-grounded belief that burlesque patrons like to see plenty of tights, fancy costumes and a whole lot of girls. Therein he has struck a winning lead for his "Yankee Doodles," and they should get the money. Collins and Hawley, Julia and Harry Seyon, Joe Dixon and Harry Hearn and Valadon and Lamore contribute to the olio, lengthening out the show to nearly three hours. WALT.

ALHAMBRA (Weber Bros., mgrs.).—Only a fair-sized house assembled last Saturday night to witness the first local "Eastern Wheel" performance of the season. Rice & Cady's "Beauty Trust" opened the house and started upon a preliminary week, due to remain until Friday night of this week, giving way to the "Bon Tons" next Saturday evening. The audience found little to enthuse over in the performance; perhaps it was the warm weather which deadened enthusiasm, but more likely it was the lack of good entertainment which limited the applause to sparse recognition for only a few features. The show is lacking in comedy; its costuming, except in one instance (an Irish number last week), is commonplace, and in numbers and stage devices it lacks originality and incites only mild interest. Rice and Cady carry the burden of the fun-making, assisted with but fair result by Lew Dunbar and Frank Guillard. The stars of the show succeeded in stirring hearty applause only in the burlesque opera scene, in which Dunbar contributed a really clever share. Only once did Miss Kirk rise above the conventional. She led the Irish number well. Her costuming comprised a few changes of gowns, remarkable only in one instance; her dress in the third scene of the burlesque was a thing of beauty. If she could realize how great an improvement the fine clothes worked in her appearance, Miss Kirk would outfit herself anew with costumes becoming her position. Down toward the end of the show a chorus novelty was attempted—strip lights were used behind cloth screens to work out shadowgraph effects while the girls of the chorus danced, but the result was a fizzle. Some better device than strip lights carried on by stage-hand will be needed to give the number its intended effect. As for the "beauty trust" claim of the programming, it is dissolved on so-called "inspiration" of the girls are a fair-looking double coterie of tolerably good workers, but the beauty element of the show flashed only once in Miss Kirk's one really handsome costume. Ethel La Vere worked hard, but to little purpose; vivacity is her only soubriety asset, for her voice is weak, her dancing not to boast of, and for the most part she misused in make-up to bring out her native comeliness. But she tries hard; in fact, there are no laggards with the show—only the lack of an acceptable book, the absence of a tuneful score and the general shortage in material to work with—throws the "Beauty Trust" out of line. The fact that Saturday night's performance was the first public showing the company made could not have been held responsible for the entertainment amounting to so little; indeed, there were no glaring mishaps, and the performance ran smoothly enough, such as it was. Before many performances have been given there will doubtless be a building up of the essentials of good entertainment, so sparsely disclosed at the opening display; for surely the management of the company must know that shortcomings far overbalance the good qualities. WALT.

EMPIRE (I. H. Herk, mgr.).—Opening Sunday afternoon, this house found the West Side ripe and ready for burlesque, if the capacity house in attendance Sunday night is any criterion. House Manager Herk and Road Manager Herk divide all this week's money for his "Wise Guy," with Edmund Hayes as its star, is the attraction. The audience judged the opening comedy, "McGuire from Slatington" to be one big laugh, and "The Wise Guy," which closed, one loud scream. A houseful of men could not possibly laugh more heartily or often; but after bit was turned deftly into bit after bit by Hayes, Frank Riley, Robert Archer and James J. Collins. The first part, a comedy unto itself, proved Riley to be an Irish comedian of rare ability, and Collins a "straight" of exceptional talent. Collins put the points up to Riley with force and vigor, and Riley turned them into laughs with the ease

CHAS. S.

PALY

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of a finished performer. For the ending, Hayes has taken his thousand-dollar vaudeville sketch (purchased from George M. Cohen at a time when the transaction was a record-breaker), and lengthened it into over an hour of laughter. Hayes nurses the thing along easily, piling up the laughs in increasing volume, until, when he gets down to the meat of the article, there is a laugh every second and a scream a minute. In negotiating the points, Marie Jansen is entitled to great credit for feeding the fun furnace; she's right there at every turn, urging on the laughs with the cleverness of an adept. She wears handsome gowns and carries them well, looking the part she essays without overdoing. Most of the laughs are gained without recourse to vulgarity; and when shouts do come from off-color methods, they are the result of material being put across with such force that there seems to be no use in resisting the impulse. Hayes is certainly a past master in certain comedy lines; his acting is so natural that he seems to be scarce acting at all. He has a "piano-moving" bit with Robert Archer which is just one solid scream; his "rough-housing" of the dinner scene is naturalness itself (when judged from the standard of the character he plays), and his work all the way through the closing section is provocative of constant and seemingly insatiable merriment. What matters if the stage does resemble the wreck of a pile wagon when curtain time comes; the wreckage is simply the evidence of comedy methods which have kept the house roaring from curtain up until curtain down. Manager Herk has given his show a good stage setting, has provided his chorus with effective, if not always expensive, costumes, and the girls enter into the work with a spirit which brings their share of the entertainment to a level testifying to a high grade of efficiency, interest and earnestness. Here is a show with four principals besides Hayes and Jansen; fifteen good girls and more laughter than was heard in all of the other ante-season burlesque offerings Chicago has had in the past week put together. It seems an easy matter to predict that if there is any money to be had in the "Western Wheel," Herk, Hayes and "The Wise Guy" will do some "cleaning up." For they are certainly "giving them what they want," and making everybody like it. WALT.

BUSH TEMPLE (Walter Shaver, mgr.; agents, W. V. M. A.)—Twelve acts were scheduled to try and "make" the Walter De Oria "professional try-out" medals last Thursday evening, 11; whether they all appeared or not could not be definitely determined, for weariness and the stifling heat overcame most of the jury before the returns were all in. Some of the acts made good, but most of them "got the hook" instead of the expected medal. The only act conspicuously worthy, judged by the amount of the applause at the finish of their piano, dance and song interludes, was used by Zeno and Mandel, opening the carnival. The eleven other acts which Stage Manager Thomas Burchill promised would appear included: Hazel Seikirk, Mr. Harding, Mr. Miller, Empire Comedy Quartet, Archie Faulk, Taylor and Hall, Miss De Trusse, Pekin Trio, La Bell Trio, Gordon Walton & Co., and Bert Allinder. The jury: Charles Behler, James Mathews, Norman Friedenwald, Blanche O'Neil, Jake Sternad, Dolph Meyers, some of the Mandel family, Cliff Dean, Al Jundt, Sydney Schallman, Annette Graff et al. The first half of the show had more to commend it than did its expiring hours—and hours it was used adversely as it was midnight when the janitor awoke the last member of the jury and told him to go home. A young man vouchsafed some songs and a few ante-bellum jokes, his leader being the revered tale of "Sept. 1, that's the John Robinson Show." For this and other signs of grit he was applauded. A trio of colored folk who strummed guitars and rasped a cello. A young woman who urged herself into two specimens of male attire for the purpose of singing what was probably an Italian song and perhaps an Irish ditty made the audience laugh more than it applauded; for some reason, even the sedate jury did not take her as seriously as she did herself. Even De Oria almost qualified. A young man who stood most of the time with his hands on his hips was flanked by two young women who danced. The young man thought that a white felt hat and his voice would be about the right dope. The trio just lasted. Nearly a medal went to a young man, a young woman

and a stage hand who engaged in a "manicure" sketch so full of slang that the extra man could hardly catch his cues. Certainly the audience never understood what it was all about. Perhaps Bert Leslie might, by careful study of the manuscript, make sense out of it; but it's a safe bet that even he would never get a laugh. The jury only knew that a couple of songs were unlimbered, that the girl was strong on good looks. Dividing the exhibition into halves, the picture machine projected a film which was released last February by Eastway, entitled Rags, Old Iron. Some of the jury passed away, never to return. That very afternoon the local Courts were trying to decide whether it was a crime to show the Johnson-Jeffries fight pictures in Illinois. The Bush-Temple jury might have decided the difference between the crime of stealing rags and old iron and the crime of picturing prize fights. Opening the second and last half there was presented by two men and a woman an intensely ridiculous tragedy which might well be called "Our Boy Jerry." This was the only coherent line in the sketch, so it may as well be melded into a title for the thing. The story: A farmer and wife have moved to town, having rented their homestead for a share in the crops. They call each other "Father" and "Mother," as seems proper in all rural masterpieces. It's past 9 o'clock; Mother declares that life in the city is ruining Father, for on the farm he was always home and in bed by 8:45. Mother has sneared her cheeks with black to indicate that she is wasting away because of Father's late hours. The kerosene lamp, turned so low that the room is brilliantly lighted, is witness to the blackened cheeks; and when Father finally does come in the lamp shows him off as something of a sunken-cheeked warrior, for he too is androgynous with licorice-colored stuff on both sides of his face. Pa sits down to read from last Thursday's War Extra No. 33 some jokes at which nobody but himself laughs. Ma stands it as long as she can and finally by threatening to read from Ayer's Almanac, she succeeds in making him remember that twenty-seven years ago that very night his little Jerry was born. She goes to a desk, R. E., picks up a photograph of a lady in low-necked gown, and weeps. This causes doubts to arise as to Jerry's gender; and again the Jerry thing further mystifies when Father takes the picture of the low-necked woman, tells how Jerry took the Charlotte Ross route to oblivion and then dropping to his right knee wails: "Oh-God-Willie-come-back—" Burchill, being somewhat of a chance taker, was seen to bet De Oria a week at the Ashland against a week at the Majestic that Jerry-Willie would come back. Remembering that he lost \$2 betting that Jeffries could, De Oria has lost the "come back" thing and made the stakes a much-needed goblet of Schoenboeffen Suds. Pa and Ma went weepingly to bed, taking with them the picture of the low-down-necked woman; blowing out the light and sending the family cack to tramp its nighty beat. Enter a burglar. Such he must have been, for on a face so darkened and presumably strange stage he freely moved about; hiding, the while, behind a face smeared from eyes to chin with lamp-black, indicating that he, too, was worrying about something—mayhap it was the thought of medal or hook for the pretty little skit he was helping to enact. The only article of value he discovered was a layer-cake which Mother had made that day. Hiding his teeth in this he did not notice the entrance of Pa and Ma to accuse him of sinful deeds. Soon the cake served as a sponge for his tears, for when the kerosene lamp was lit Pa and Ma discovered that De Oria has lost his two bucks—Jerry was back, and his name had never been Willie at all. The jury fled out as Jerry once more sunk his teeth into a part of Ma's cake and softly wept into the rest of it. The scene next shifted to a man. He was dressed in woman's clothes, but he must have been a man for no woman on earth would have the nerve to make such an exhibition as this. Later on other things happened, but what they were deponent sayeth not; he had followed the jury out into the warm Summer night. WALT.

SHERIDAN (Robert Pottinger, mgr.; agent, S.C.)—The opening of this new 10-20-30 marks opposition in this neighborhood. The Wilson, six blocks away, has been attracting big crowds nightly, but there is plenty of room in the section for another house. Robert Pottinger is also owner of the Mable. The interior of the Sheridan is plainly decorated.

Attention has been paid to the stage and scenery. A good-sized crowd was on hand for the opening. La Gricia, female gymnast, started the ball rolling. Beesie Greenwood sang her way into favor. She has a remarkable voice, reaching the highest notes. In second position she was an early hit. Bertram, May and Company, in their dramatic playlet, "The Story of the Rose," proved rather uninteresting. The best work is the playing of a little "Dutch" girl. Kelly and Catlin were the laughing hit of the evening. Hickey's Animal Circus went down to close the show. The performing ponies worked splendidly, but the working of the roulette wheel and the unrideable donkey did not bring their usual laughs. H. R.

WILSON AV. (J. G. Burch, mgr.; agent, Frank Q. Doyle).—This house has frequent turnarounds; two record houses Friday evening, 12. Orchestra seats have been raised, 30 cents now being top price. Holland and Webb started with their dramatic sketch, "Bill's Partner," an episode of Western life, well acted. Sadallah was entertaining with impersonations. Coleman and Mexia have a neat and clean shooting act. "Five Licorice Sticks" showed flashes of well-executed dancing. Nettie Glenn, heading the troupe, landed a substantial hit. Alexander Masiroff's nine Russian singers and dancers were headlined, and in closing position held the crowd in. H. R.

CENTURY (L. A. Calvin, mgr.; agent, Earl J. Cox).—Last Wednesday, 10, found the usual big crowd on hand. The Cycling Zanzoras opened with knockabout and did nicely. The Hawaiian Quartet, singers and musicians, closed the show. Their harmony was not up to the standard but their solos were handled splendidly. On second, "No. 2," Cecil Gordon and Co. pulled the comedy stunt of the evening. The seating of the women in the audience makes the act drag. It could be worked to better advantage on the stage. Miss Gordon's pleasing manner and the clever way she has of putting over her songs won her the house. "Base Ball," used for her closing song, was sent over nicely, getting her big applause. H. R.

LYCEUM (Fred Linick, mgr.; agent, Frank Q. Doyle).—Repainted and decorated, opened last week. The stage has been enlarged and new scenery added. Paul Case and Co. were billed, but another act opened, using Case's name. This was an injustice to "The New Minister," as the act substituted was uninteresting. Maud R. Price's attempts at comedy fell short. Davis and Dooley, in "Nearly an Actor," and Albert Phyle, German violinist, passed without an impression. Six Whirlwind Acrobats, closing, were the only ones deserving applause. H. R.

ASHLAND (A. E. Weldner, mgr.; agent, W. V. M. A.).—The concave hurt attendance at the smaller houses. Last Tuesday evening a rather small house witnessed a very pleasing bill. Lavigne Sisters opened and with a and d did nicely. Williams and Gordon were well received. Mauriel Vincent entertained with songs. Three Diericks Bros. flashed feats of strength and handled the heavy implements easily. H. R.

Della Stacy and Co., who opened last Sunday at Winona Beach, Bay City, Mich., booked by "Tink" Humphries, of the Association, will probably continue over the Butterfield time, as these Michigan houses are opening: Saginaw, this week; Kalamazoo, 22; Grand Rapids, Sept. 1, and Jackson, 7.

Chas. Moreland, formerly of Moreland, Thompson and Roberts, is a patient at Cook County Hospital, Ward No. 24, suffering from a general break down. He would appreciate communications from his friends, and it is understood that his finances are exhausted.

Will J. Cooke, of the vaudeville team of Carroll and Cooke, arrived in Chicago last Thursday with twenty-five weeks of S-C contracts secured in the lining of his coat. This precaution was taken as a result of an encounter Joe Carroll had with a highwayman in New York recently, when his diamond pin was extracted from Carroll's shirt-front. Now the team conceal all their valuables in safe-deposit vaults or else sew them in their clothing.

Marion Blake began a tour of Gus Sun's time last Monday in Vincennes.

Lucille Covington has assumed her position as manager of the Chautauqua department which the W. V. M. A. has established on the third floor of the Majestic Building. She has had previous experience with lyceum bureaus, and intends to boom the new department, the first of its kind established by a vaudeville booking firm.

Col. Sydney R. Jones, known to hundreds of vaudeville performers through dealing with them as passenger agent of the Monon Railroad, died at his home in this city last week. He has dealt with theatrical people locally for more than twenty years.

The Musical LaMolnes, with their two children, Lamorne and Gracie Rackett, are enjoying the final weeks of their Summer vacation at Devil's Lake, Wis. They open their vaudeville season at the Orpheum, Eau Claire, Sept. 12.

Stan Stanley has gone east with his trampolines act and with a new partner has produced the old Stanley and Chambers act with

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several weeks already booked, opening at the Victoria, Philadelphia, this week.

Jay Witmark has been in Chicago for the past week watching performances of "The Girl of my Dreams," the Hyams and McIntyre success which the Witmarks are backing, and for which they have the music rights.

The Grand opened last Sunday, 14, with Wm. A. Brady's "Jim the Penman" revival, billed as an "all-star" event. Later Charley Grapewin, who was announced as the opener, will come in with "The Girl and the Drummer," another Brady show.

Louie E. Cooke, general agent of the "Two Bills," struck his tepees at the Auditorium last Sunday and with Geo. H. Degnon, his secretary and the excursion agent of the show, departed for St. Paul. They will stay there only a few days and then jump to the Pacific coast, where Mr. Cooke will direct the advance until the route turns East into Texas for the finish of the season.

Dorothy Jarden succeeded Elsie Herbert as the Spanish girl in "Mme. Sherry" last Sunday night, at the Colonial. Other changes included the departure of Dorothy Vaughan, from the role which Elizabeth Murray created. An understudy will fill the bill for the rest of the engagement. There is a rumor current that "Mme. Sherry" may not go into New York after all; the time at the New Amsterdam may be filled by Richard Carle in "Jumping Jupiter."

Geo. B. Le Vee has leased the Columbia, in North Clark St., a house which Walter Shaver operated as a 10-20 last season. That policy will be continued, acts splitting with the Grand. The Foster, at present running straight pictures, is also under Le Vee's management. The Columbia opened 15 and the Grand 18, booked by the W. V. M. A.

Ethel Robinson has arranged a vaudeville bill for 20, to be given at Danforth Lodge, Oconomowoc, Wis., the Summer address of a bunch of Chicago millionaires, including Chas. E. Kohl, of the Majestic, Mr. Kohl's son, Jack, by the way, cleaned up all the other yachtsmen on Oconomowoc Lake at the annual sailing regatta last week, winning the \$500 championship cup in four straight races.

Billy (S.) Clifford rehearsed his own show, "The Girl, the Man and the Game," in Chicago and took them to the Majestic, Peoria, to open last Sunday night a tour of the John Cort time. Hazel Swanson, Adele Archer, La Journe, Jack Trainor and Bud Brannan will be Clifford's chief support, with sixteen girls in the chorus of the musical piece.

Piccolo's Midgets have finally decided that they like America. After their present Orpheum trip of seven weeks they go to their home in the Catskills, at Phoenicia, N. Y., and will take out the national papers. Their example might be emulated by a Chicago music publisher who has been residing here and in business for about twenty-five years, he is not yet a citizen of the United States.

Gus. Sun, John McCarthy and Chas. Crowl were in town last week to establish M. Crowl as the W. V. M. A. representative of the Sun Circuit which will hereafter book acts on the eleventh floor of the Majestic Building.

Murray Blee and Alfred C. Jundt have established offices in the Kedzie Building to represent vaudeville artists. Mr. Blee formerly handled a line of theatres in the Morris office.

Cameron and Gaylord opened a tour of the Pantages time at Spokane, Wash., Aug. 15. Victorine and the Two Zolairs opened on the same circuit in Spokane a week earlier, for their sixth annual tour.

Rose Stahl, in "The Chorus Girl," will follow the present stay of "The Girl from Rector's" at the Chicago Opera House.

Van Avery and W. W. Dunkle will establish a vaudeville producing and booking agency in the Oneonta Building, Sept. 1. Mr. Dunkle comes from South Bend, Ind., where he has been in the newspaper business for six years. Both Avery and Dunkle are sketch writers and they will make a specialty of their own acts.

Dorothy Vaughan retired Saturday night from "Mme. Sherry," an understudy may play the role. In which Miss Vaughan succeeded Elizabeth Murray, for the rest of the Chicago engagement. Miss Murray will go to New York with the company for her original part. Miss Vaughan returns to vaudeville, Aug. 22, at American Music Hall. She will do her specialty and may also play in "A Barnyard Romeo."

"Having passed its 300th performance, 12, "The Fortune Hunter" holds the local record for dramatic offerings. Five changes in the cast have been made in the Olympic money-maker. Edward Saxon has succeeded J. E. Milner, Robert Lowe now plays Shelly Hull's old role. Frank Gibbs is acting the part Brinsley Shaw used to, Regina Connolly has replaced Katherine Marshall and Stage Manager Frank Buoman is now acting in place of Edward Longman. Its closing performance will be the 320th time for the play in Chicago.

Rondas and Booth may make their number a three act when their boy, born in Indianapolis last Thursday, grows up. The team formerly cycled in vaudeville with the Kaufmans.

Nov. 14 has been decided upon as the date to dedicate the Blackstone theatre, now nearing completion at Wabash Ave. and Peck Court. Four show-shops will then attract attention in that neighborhood: The American Globe, Ziegfeld, Blackstone, and, for good measure, the Auditorium, two blocks away.

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DAD'S THEATRICAL HOTEL PHILADELPHIA

Saturday, 27, McVicker's will start its season with "The Dollar Mark."

Chas. H. McKinney has been appointed general representative of Klimt & Gazzola's local stock companies and road attractions. Ralph T. Ketterling will devote his press-agency energies to K & G affairs after Sept. 18, when he will settle in the Haymarket Building, also to do the newspaper work for Kohl & Castle's West side theatres—Haymarket, Academy, Bijou and Star.

"The Sweetest Girl in Paris," intended for a run at the La Salle, will be tried for a week at the Pabst, Milwaukee, starting 21.

"The Girl From Rector's" is in her last week at the Chicago Opera House. Starting next Sunday night, Rose Stahl will play "The Chorus Girl" for one week, and then Hedwig Reicher will introduce "On the Eve."

Next Sunday night "The Wife Tamers" will succeed the long run of "Baby Mine" at the Princess, produced by Henry W. Savage, with Lionel Walsh, Florence Reid, Juliette Dika, Wallace McCutcheon and Lillian Fitz Gerald prominent in the cast.

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Principals in "The Sweetest Girl in Paris," to be seen locally at the repaired and altered La Salle, 29, include Trizie Friganzi, Alice York, Katherine Rowe Palmer, Zoe Barnett, Alex. Carr, John E. Young, Robinson Newbold and Francis Gillard, almost a complete vaudeville cast.

Laurette Taylor appears as a star at the Olympic, Sept. 4, acting "The Girl in Waiting." On the same date the Globe will be opened for Stair & Haylin's "Dollar Shows," with "The Rosary." The attraction at the Colonial, where "Mme. Sherry" is now running, will change to "The Follies of 1910" on that date also.

The Stud-baker opened its season, 15, with Montgomery and Stone, returning "The Old Town" to its birthplace. Sept. 11 the attraction will change to "The Slim Princess," with Elsie Janis as the star.

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Care VARIETY, New York

EDDIE GIRARD and JESSIE GARDNER'S MOSS & STOLL TOUR (ENGLAND) June 8, 1918

London Manchester Birmingham London
Liverpool Glasgow Nottingham

(London "Chronicle," June 20.)
Eddie Girard and Jessie Gardner made their first appearance at the Manchester Hippodrome last week. Girard is a first-class humorist and an excellent eccentric dancer. The lady does little apart from being a foil. There are some big laughs in their sketch, "Dooley and the Diamond." As the comedy policeman, Girard can make a reputation on this side by his "monkey" dance alone.

("The Stage.")
American artists, Girard and Gardner, who come to England with an excellent reputation, would seem to be increasing the number of their admirers. Mr. Girard is a comedian of quite a new order; he works on quiet lines, and causes as much laughter by the quaint movement of his limbs and his facial contortions as he does by the dialogue. He dances also with considerable cleverness and agility.

LONDON COLISEUM.
("Music Hall Review.")

"It is really too warm to laugh," said a spectator at the Coliseum on Monday. And so it was. But the remark was useless when engagement "Dooley and the Diamond," which Mr. Eddie Girard and Miss Jessie Gardner set to work to unload the comedy contained in their American farce, "Dooley and the Diamond." The laughter became so boisterous that it was difficult to follow the plot.

HIPPODROME.
(Manchester "Chronicle.")

There is a novelty in the way of sketches at the Hippodrome, and as one might easily imagine from the title, "Dooley and the Diamond," it is an American product. The humor is extravagant rather than sharp, but very entertaining. It is the sort of amusement tonic one wants in the dog days; and it is pleasantly administered by Eddie Girard and Jessie Gardner.

rard and Jessie Gardner.

(Birmingham "Daily Mail.")

The Grand—On a hot summer's night it is not unpleasurable to sit in a comfortable seat in a cool theatre and witness a farce so light and amusing as "Dooley and the Diamond." It has a broad transatlantic flavor, but this rather serves to add to its briskness and gaiety. In the part of Officer Dooley, Eddie Girard is very droll, and makes the fun fast and furious.

(Liverpool "Courier.")

The strength of this week's bill at the Empire attracted large audiences, and Eddie Girard and Jessie Gardner made quite a hit with their farcical scene, "Dooley and the Diamond." Mr. Girard's impersonation of a monkey being weirdly clever.

(Liverpool "Post and Mercury.")
From the opening selection, "America" (Tobani), by the orchestra, to the end of

the eleven items on the programme, there was not a dull moment at the Empire. "Dooley and the Diamond," as presented by Eddie Girard and Jessie Gardner, evoked roars of laughter.

(Liverpool "Echo.")

Eddie Girard and Gardner have quite a novel "hit." There are sensations, and through all a feast of enjoyment.

("Daily Record and Mail," Glasgow.)
Coliseum.—Holiday visitors to the Coliseum will find an excellent entertainment this week. Foremost in importance is the new has plenty of fun and go in it. Is presented by Eddie Girard and Jessie Gardner.

(Glasgow "Evening Times.")
There was a distinctly American flavor about "Dooley and the Diamond," a farcical skit presented by Eddie Girard and Jessie Gardner. This fact made it all the more pleasing and acceptable.

The Crown, out Michigan Ave. way, opens afternoon 21, with "The Broken Idol," in which Don Macmillan and Perle Barti are depicting this week at the National, in Englewood.

Melodrama, which would have played the Alhambra had not that theatre continued as an "Eastern Wheel" house, will play the Weber, formerly the Columbus. Negro minstrelsy opened the house last week. "Sure Shot Sam" is there now, and next Sunday comes "Nellie, the Beautiful Cloak Model."

Gentry Bros. made so good in Chicago suburbs recently that they have decided to play the local lots for the next three weeks. Several stands will be made in various divisions of the city, starting this week with the West Side weed patches.

"My Cinderella Girl" was presented in compliance to the profession, afternoon 16, by the company resident at the Whitney, some of the parts being played by those who will soon take to the road in a second show. When William Norris ends his Whitney stay he will be succeeded by Kitty Gordon, in "Alma, Where Do You Live?" the English version of a German play which, in its translated form, was shooed away from the Illinois when it threatened to come in for the summer. In German it ran for several weeks at the Chicago Opera House this spring.

Olive Vall, who succeeded Beasts Wynn in the name part, at the Princess, last spring, will be featured in "Mike Nobody From Starland," which Mort Singer has transferred, for road purposes, to the management of his brothers—Will and Harry Singer and Z. M. Harris. The supporting company will include

Joseph Neimeyer, Bert Morton, Lawrence Comer, Ralph Briggs, Adrienne Kroell and Adrienne Witche, famed, principally in the charmed "one nighters," which draw upon Chicago for entertainment sustenance.

Ben Greer's Woodland Players and the Walter Damrosch Orchestra will join forces for a series of all fresco performances in Shakespearean plays at Ravenna Park, opening with "The Merry Wives of Windsor," this week.

Liberatti, at White City; Creators, at San Souci; Ballman, at Forest Park; Eduarde, at Riverview; and Innes, at Bismarck Gardens, are the band masters who are furnishing music at Chicago's principal recreation places these days.

Rex has booked his comedy circus until November over the W. V. M. A. time.

Lawrence J. Anhalt assumed the resident management of the Lyric for the Shuberts last Monday.

Louis Goldberg was in town Monday arranging bookings for four theatres which he will operate in this vicinity. His Majestic and Castle, in Bloomington, Ill., open 28. He has secured a lease of the Broadway, Loganport, Ind., which opens on the same date, and Labor Day he will open the Majestic, Rockford, Ill., which he lately leased. The houses will run in opposition to "Association" theatres.

Miller Bros. Ranch "101 Wild West" opens within the enclosure at Riverview Park, Sunday, occupying the same location Buffalo and Pawnee Bill initiated last Summer. "101" will play two Sundays and the intervening week days.

Sells-Floto's Circus gives two Sunday performances at South Chicago, 21. They play Chicago Heights Saturday.

Elsie Gressy departed for New York last Tuesday, especially drafted to create a role in Rev. Thos. Dixon's new play, "Sins of the Father." Miss Gressy has, of late, been in vaudeville with a sketch.

Archie Onri is the proud father of a baby girl, born at the Onri home in this city 14. When Mrs. Onri shall have recovered the Archie Onri Trio will resume vaudeville dates, set aside because of the necessity of Papa Archie remaining at home.

James G. Henschel has been giving public concerts in Lincoln Park with his band of 35 men. It is his intention to organize the musicians for a round of vaudeville bookings.

SAN FRANCISCO

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By LESTER FOUNTAIN.

ORPHEUM (Martin Bect, gen. mgr.; agent, Orpheum).—"The Bama Bama Girls" gave the show a slow start. The Harry De Vora Trio awakened liberal applause. Step Mehlinger and King got away flying and proved refreshing throughout. "The Police Inspector" created interest. Flanagan and Edwards in "On and Off" were in a touch spot but managed to pull through at the finish which proved novel. Len Anger, "The German Soldier," had a hard time but finished strong. "The Operatic Festival," closing the show, made a hit.

NATIONAL (Zick Abrams, mgr.; agent, S. & C. W. P. Reese).—Rose and Ellis, opening the show, scored a hit. Will Davis was well received. Rawson and Clara in a very pretty act found favor. Tim McMahon's "Fulltime Porter Maids" scored a big hit with a panoramic finish. Symonds, Ryan and Adams scored with dancing. Dorach and Russell made good.

WIGWAM (Sam Harris, mgr.; agent, S. & C. W. P. Reese).—A fair bill. J. Francis O'Reilly gave the show rather a slow start. Estelle Wordette and Co. held the stage too long. The act needs cutting down a bit. Zinelle and Boutelle made good, but the man should cut out some of his talk. Harry Tauba was a big applause winner. This Jap deserved great credit, considering the anti-Jap attitude of this audience. The Three Dreamers landed big. Harry and Kate Mitchell were a laughing hit. Antis Ditz' Monkey scored.

CHUTES (Ed. Levy, mgr.; agent, Pantages direct).—Good business. Princess Suzanne, through her size, managed to get over. Daly and O'Brien got away big with dancing. The Marius Bohemian Quartette highly appreciated. Gould and Roth did nicely. Roland Travers, big, Harry Walman, hit of bill. Three Melvin Brothers closed show.

AMERICAN (James Pilling, mgr.; agent, S. & C. W. P. Reese).—Bad show. Mabel and Valentine Moore did very good. Murry K. Hill, fairly. MacDonald and Myron did well with dancing. Sandow and Dagda, poor sketch. The Gladstones scored. Kelly Musical Trio, big.

Ollie Mack opened at the Olympic, Los Angeles, 15 as comedian, opposite Jules Mendell.

Excels and Franks, the "Physical Culture Girls," whose contract on the S.-C. Circuit expired recently, have been given pay or play contracts for all the additional S.-C. time in this territory.

Mildred and Alfred, two youngsters of tender age, were enjoined from appearing at the Chutes 9 by a probation officer of the Juvenile Court. The mother of the children produced a permit bearing a proxy signature of Mayor McCarthy. As the Mayor has no authority or privilege of issuing such permits, his attention was called to the matter. The mother of the children stated that she had paid \$100 to secure the permit. Upon investigation it was learned that the money was paid to an attorney who was released two years ago from the penitentiary after serving eight years upon a charge of perjury. The Mayor purposes to investigate the case.

Geo. W. Sharp and Francis T. Reynolds, playing in a sketch at the Chutes last week, ran into a hurricane of fisticuffs on Fillmore St. Monday evening. From what can be learned the parties became involved in an argument about a slight but wiry little fellow. After they arose from the mix-up, they claimed their assailant was rapidly disappearing up the street. It was later learned that their assailant was "One Round Hogan," the amateur "Featherweight" Champion, who smilingly stated that he had been forced to resent their strenuous methods of argument before sending them on their way.

A benefit performance for Matt Trayers, the comedian, is being arranged at the American 26. Trayers has been in ill health for some time and is at present in a serious condition and destitute circumstances.

With the various houses about town padding their bills, Bert Levey is proving much in demand as a source for securing acts.

John L. Sullivan has received as a present from Sheriff Ferrell of Nevada the historic pistol which formerly belonged to "Smiler Bill," the famous pioneer stage driver out of Virginia City during the early "Comstock Days."

Albini, the Great, is minus a handsome diamond and pearl scarf pin which disappeared while he was in the arms of Morphew during his trip from Portland. Another visit was paid him during his first night in this city upon which occasion a large diamond ring took wings and departed. Albini says he is quite sure where the ring went to, and is waiting for the present custodian's conscience to prevail upon him to return it to its rightful owner.

The public of the little city of Santa Rosa is now able to attend M. P. shows for an admission of three and a third cents. Mgr. Krone, who controls the houses, has adopted this means of "killing opposition," which opened a month ago. Krone formerly ran two nickedeons in the town and controlled the combination house. When opposition to his monopoly entered the field he installed moving pictures in the combination house and issued a coupon ticket for ten cents which gave admission to the three houses. The opposition still remains in the field, playing to capacity attendance.

Shayne & King bid fair to remain around Frisco for an indefinite period, having jumped into popular favor and demand.

Ferris Hartman opened a return engagement for seven weeks at the Princess 7 with "Mary's Lamb."

Johnny Buckley "The Boy from Hipwitch" is meeting with favor in this vicinity, and after filling ten weeks of Bert Levey's time he will be known as John Buckley & Co., having joined out two clever females for a three-act with special scenery, etc.

Violet Moore, formerly of St. Alva and Moore, joins John Buckley upon completion of her present time on the coast.

Lee Lloyd and J. Roberts leave Frisco 22 for Salt Lake, where they open at the Orpheum.

Theatrical business which has been very poor in Sacramento during the past year bids fair to turn for the better in the near future. Within the next twelve months a new steel bridge will span the Sacramento River between Sacramento and Broderick to accommodate pedestrians, railroad and wagon traffic. The railroads are to establish large terminal shops in Broderick at a cost of \$500,000. A contract has been entered into between Sacramento and Yuba counties and the Northern Railway and the Vallecito Northern Railway for a bridge at M St. at a cost of over \$400,000. The bridge will permit the building of the Vallecito and Northern Railroads from Vallejo, via Suisun, Vacaville and Woodland to Sacramento. The Southern Pacific recently entered into a contract with Sacramento and Yuba counties to build a bridge at Sacramento to cost \$750,000. It is under construction and is to be the largest bridge in California. The same company is also building a large double-track steel bridge across the American River at Sacramento. A well-founded rumor states that a large pottery works will shortly be erected in Sacramento at a cost of \$450,000. With all the above improvements projected, the electric road between Stockton and Sacramento and the Western Pacific passing through



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the Capitol City should be on the boom and the purveyors of the amusement public should accordingly profit by the activity.

Madge Maitland scored a hit on her opening at the Portola Cafe 7.

May Yobe was unable to appear at the Bismarck Cafe night 7 as a result of a severe cold. She has been engaged for two weeks.

PORTOLA THEATRE (Alburn & Leahy, mgrs.; agent, Bert Levey);—Marshall Bros., Dun & Branton; Sidney Jerome & Co.; Jos. D. Carroll; Prince.

GRAND (Alburn & Leahy, mgrs.; agent, Bert Levey);—Shayne & King; Tuttle & May; Nau Lewis.

MARKET ST. (Mallahan & Getz, mgrs.; agent, Bert Levey);—Sisters Bodi; Wilson Sisters; One to All.

LIBERTY (Brown & Estes, mgrs.; agent, Bert Levey);—Angel City Trio; Harvey & Hayes; Melano.

COLUMBIA (Gottlieb & Marx, mgrs.; Direction K. & E.);—Seven Days.

VAN NESS (Gottlieb & Marx, mgrs.; Direction K. & E.);—Dark.

ALCAZAR (Belasco & Mayer, mgrs.; Stock);—James K. Hackett "Monsieur Beaucaire" and "Prisoner of Zenda."

PRINCESS (Sam Loverich, mgr.; Musical Comedy);—"Mary's Lamb," Ferris Hartman.

SAVOY (J. W. Busey, mgr.; Direction John Cort);—Dark.

PORTOLA CAFE (Herman Hermansen, mgr.; Amusement Director, Henry Garcia);—La Estrellita; Countess Olga Rossi; Madge Maitland; Otto Bobos; Grace Ulietta; Grace Belmont; Senor Luis Pamiel; Bernot Jaulus and Orchestra.

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PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent U. B. O.)—It was practically an entirely new show for this house this week, and the average reached was good, of the week spots being overcome. "The Little Stranger" proved a gem that won from wire to wire. It is admirably played by Paul Dalzell, Richard Webster and George Pierce. It is seldom that even the staunch admirer can appreciate a dramatic sketch on a vaudeville bill in summer, but this one demanded attention and went through as a big hit. The big laugh winners were Lee Harrison and Barney Bernard in "Cohen from Altoona." They have an abundance of witty stuff and put it over in the right way. It was no trouble for them to keep the laughs going from start to finish. The Frey Twins did some posturing and wrestling in physical culture style. Their idea is all right, but it is not shown to its best advantage. Sergeant Brennan held the house at strict attention by his wonderful play with the diabolo. The Milain Four is another rearrangement of the street singing musicians, and they pleased without getting any further than several other acts of the kind. A nicely laid dancing turn was that of Mazie Lee and the Quinn Boys, familiar as the Clever Trio. The finishing dance fell off. The boys do some clever stepping, and the act went through nicely. The Great Hugo did nothing great in the heavy juggling line, the faking of the heavy weights being too plain, but it got away fairly well as an opener. Chalk Saunders drew some new sketches. "Double Troubles," a mistaken identity sketch offered by Potts Brothers and Company proved amusing. The theme is worn and is not well done. GAYETY (John P. Eckhardt, mgr.)—"The Parisian Widows" opened the regular season of burlesque this week. The all-summer season of stock did not effect the opening, capacity houses attending afternoon and evening. L. Lawrence Weber has made but few changes in the show from what was offered last season, except in the cast, wardrobe and scenery. Although for the usual discerning ones attending first-night performances, the "Widows" gave a pleasing performance and when it is whipped into top speed and edited closely it should work into satisfactory show. The wardrobe equipment is bright, and much of it is pretty, though there has been no great outlay of money. The principal color scheme is pink and it runs so heavily that at times it grows tiresome to the eye. Even the scenery effects run to pink. There is a floor-cloth following the rehearsal bill that must have been painted with a mop. The first part is the "Actor's Boarding House" without change except the numbers. Then the shift to clear stage for the rehearsal, with a number in "one" between is followed by the ensemble finale. There is an olio of five numbers and last season's "Department Store" burlesque. James Kelso and Harry Bentley have the principal comedy roles, Kelso filling those handled by Ben Pierce last season almost throughout the show. Kelso does some clean cut comedy and works

smoothly, but lost many of the best points in his lines by his fast and indistinct delivery. This can readily be improved when Kelso ought to do well with the part. His particular weakness was in the rehearsal bit where he lost most of the good material in his hands. Bentley did as well as usual, working easily with his familiar material and again standing out for a mark of credit for his ability to pass without the aid of dirty clothes or an untidy make-up. Fred Primrose reached nothing of merit, in the first part, but did well with a "rag" bit in the burlesque. Primrose dwells too much on "Hell" for laughs and the word is used too frequently as a sure-fire throughout the show, several of the men pulling it with and without reason. Lee Hickman does very well in his old "legit" bit in the first part and roach comedy role in the burlesque, where his catch-line gets a laugh every time used. Hickman deserves credit for making his legit character something that is nearly real. George Niblo makes "Aigy" a funny character with nothing about his make-up or comedy efforts to offend. Ike Wall is the property man in real life, making the show a big laugh winner, though he goes in for a pretty strong bit of roughhouse comedy in the scramble, where he loses his shirt. A noticeable weakness in the show is the absence of a really good, strong female voice, and one is needed. Blanche Leighton has the lead, but makes nothing more out of it than the usual calls for in flat lines and business, and adds little to the strength of the show vocally. The leading of numbers falls principally with Julia Sinclair, the real worker of the show. Julia makes many changes of costume, looking well in most of them; does an "audience" number in which she takes liberties with willing subjects; gives a view of bared limbs and finally pulls a mild "cooch" which was her one best. Julia is still a good looking blonde; does well enough in reading the free-and-easy lines and wiggles better than she dances, but always is a useful girl to have with a burlesque. Marie Sparrow is a graduate from the chorus this year, also blonde and as voiceless as the others. Badly dressed in the first part she comes over with a big improvement for the burlesque where she appears at her best. Marie Sparrow is the Mrs. Lena Heinz in the first part, not appearing in the burlesque and she fills the role in a very acceptable manner, reading lines and handling the business is if she realized what the part called for. She also gives a new idea of a quick "souse" on one bottle of beer, while the others at the table drink water or go thirsty. Its a stingy bit, anyway. The only one of the principals who pretends to have voice. Marie Mac is a tall young woman with an equally frail voice with a tremolo attached. Miss Ryan can be heard above the others and leads a number during a stage set. The chorus is composed of sixteen girls and they appear to be regulars for their work was well done throughout and they are an unwelcome step down with fair voices. On one end of the line in the number is Cherry Spencer, who ought to have a part on looks and ability, and opposite

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her Ruby Hickman shows what a good chorus worker can do if she tries hard. There are others in the line, too, who add materially to the show's pleasing qualities. "Under the Gum Yum Tree" by a note of the principals a "rag" number led by Kelso and the Italian rag, led by Miss Sinclair and Harry Bentley, were the best of several good numbers. In support of the latter the chorus wore pretty Italian costumes and changed on the stage to a military dress, a pretty and effective number, but it is a little placed and caused a stampede of the audience before the real finale, losing much of the effect. The finale of the first part is an operatic medley, with burlesque lyrics, the company appearing in white military suits. There is an applause curtain with pictures of past presidents, though it is nothing to the merit and placed part. Hickman and Bentley wear the white suits and step into "one" for their specialty without change. The parodies they sing brought them liberal recognition, the talk getting a fair amount of laughs. Niblo and Spencer put over the big applause winner of the show with their cap and dancing act. The Keiths and Primrose presented by Kelso, Leighton and Primrose put a halt in the show. Kelso got all there was to be had out of it, but the piece is meaningless and of little value. Its climax was spoiled Monday night by the curtain coming down too soon, but the house made no objection. Marie Sparrow did nicely with a singing turn until a bat flew into the theatre and scared a flock of chorus girls distributed through the house, into hysteria, in fear of losing their "rats." The bat flew out as Miss Sparrow finished, but it was hard on the singer. The Picaro Troupe, a clever hand-to-hand work act appeared as a special number and played a couple of pretty costume effects are exhibited in the burlesque. In the first worn the boys make much the best appearance, the design of the dresses being good. The red dresses worn by the four ponies are pretty, the underdressing being attractive without being "The Parisian Widows" presented by Kelso year ought to please as well as last season's show, and it was among these classed as good.

CASINO (Elias & Koenig, mgrs.)—"The Behman Show" opened the season here, and the house was crowded twice on Monday, the management reporting that the record for one day had been broken. The Casino has been renovated and repainted and makes its usual inviting appearance to its patrons.

PHILA-HIPPORHOM (M. W. Taylor, mgr.; agents, Taylor & Kaufman).—This is the second week of California Frank's "Wild West" as the star attraction, and in addition to furnishing a really wonderful show for the 10-20 prices, showed a striking contrast in the outdoor business here. When California Frank appeared at the "Big Hip"

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several weeks ago it played to empty seats. Last week at these grounds was a record breaker, hundreds being turned away at several performances, the attendance averaging from five to ten thousand persons. California Frank has a well-balanced show, a big outfit and a strong feature in Mamie Francis and her diving horses. This is the big act and a drawing card. Miss Francis makes the dive on the back of a horse, sitting astride and going into fourteen feet of water from a sixty foot jump. A single horse takes the leap before the rider and horse and it makes a thrilling sight act. The usual wild west atmosphere prevails and the routine presented is unusually well handled and shown in condensed form. Frank's stock attracts attention by the condition of the horses and their freedom of working. The usual review is followed by eight acts, introduced in turn by Chief Eagle Eye. First there is a quadrille by cowboys and cowgirls on horseback, followed by a war dance by a tribe of Sioux Indians. Bee Ho Gray, aariat thrower, worked on the stage platform showing some new tricks with the rope. His big trick is with three ropes at once and he made a clean catch on the horse ridden by Ada Somerville, who later appeared on "Diavolo" a dancing horse. This animal is splendidly trained, and his dancing stands out strongly. He finishes with a buck dance on a wooden platform that was ahead of any ever seen here. Miss Somerville made an attractive appearance in white, and handled the horse cleverly. The rifle shooting by Wesons followed along ordinary routine, the shooter missing but once when seen, and her act being warmly received. A short routine of trick riding by Little Doegle Tom did nicely and Loretto with his unruly donkeys kept the crowd in a scream, though the act suffered through preceding the diving act which drew many of the spectators away from the ring. The Wild West show was a big hit from start to finish and during the evening a vaudeville bill, which included Harvard and Cornell; Edith Hurifalls; Donta and Delta and the Four Lubins, won the favor of the crowd.

FOREPAUCH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Yamamoto Brothers; Gregoire and Elmira; Buckley and Anderson; Raleigh and Raleigh; pictures. GIRARD (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman).—Magnet; Harmony

Quintet; the Boydells; Frank Bolo; pictures.

MANHEIM (Furman Bros., mgrs.; agents, Taylor & Kaufman).—Three Shelby Bros.; Louise Hudson; Williams and Hilda; Bernard and Hart; pictures.

PLAZA (Chas. Oelschlagel, mgr.; agent, H. Bart McHugh).—Clipper Comedy Four; Bingham and Gable; Levine and Levine; Eddie Barto; the Meredith; pictures.

BROAD STREET CASINO (W. Jacobs, mgr.; agent, H. Bart McHugh).—Billy Jones; Dottie Farmer; Billy Evans; Allen and Kennan; pictures.

AUDITORIUM (W. Herkenrider, mgr.; agent, H. Bart McHugh).—New York Comedy Four; There's a Miller; Ballo Brothers; Florence Clark; Kennedy and Malone; Tahoma; pictures.

GERMANTOWN (Dr. Stumpff, mgr.; agent, Chas. J. Kraus).—First half—Wetherill; Chester D'Almon; Mr. and Mrs. Frank Wallace; the Huxtable; Second half—Johnson Bros. and Johnson; Chester D'Almon; Follette and Wicks; Karitony's; pictures.

HIPPODROME PALACE (J. Segal, mgr.; agent, Chas. J. Kraus).—First half—Francis; Fasy Sisters. Second half—Verno; King, Statue Dog; pictures.

WILDWOOD CASINO (W. Hunt, mgr.; agent, Chas. J. Kraus).—Bigelow's Merry Youngsters; Palto Bros.; pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; booked direct).—Toko Kishi; Van Dyke and Fern; Hoyt, Lessig and Co.; Alf Camm and Thera; Connor and Morse; pictures.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; booked direct).—Goldie Rheinhardt and Co.; Three Sensational Olivers; Lewin-Martell Trio; Carroll and Leslie; Rossley and Rosette; pictures.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—Stan Stanley and Brother, the big act this week went through nicely with their trampoline tumbling and comedy. Helen Carver made a hit in her singing turn. This girl ranks with the best of single singers in putting a song over, but she has never learned how to dress becomingly. Titus and Davis drew down liberal applause with some corking good dancing at the finish of their talking and singing. The first part of the act could stand improvement. Kathleen Potter did well with singing, but needs two new songs at once. Billy Evans pulled some old "gaes" and wound up with a song which landed him in flight. The Campbells won some laughs with a mixed up specialty. The man goes in for considerable "kidding," much of it is lost, and he could do better by brushing up his comedy and cutting out the kidding. Beltrab and Beltrab offered a musical act. Pictures.

PALACE (Julius E. Aronson, mgr.; agent, H. Bart McHugh).—Mizunos Troupe; Henderson and Thomas; Rogers and Bumstead; Braddock and Leighton; the Burtolos; Ed Berger; Lem Reese. Pictures.

NOTES

John La Vier fell from his trapeze while working at the Wildwood Casino recently and has just recovered from the injuries he received. A broken guy rope was the cause of the fall.

The Twenty-ninth Street Palace will re-open for the season 29 with pictures and vaudeville, giving three shows daily. C. H. Kellner will be the manager and Taylor & Kaufman will do the booking.

Miss Pisko and Miss Goldchild the "Frons Guards" of the Taylor & Kaufman Agency have just returned from their vacation at the seashore. They had a ge-lorlous time and look like the "Tanned Sisters."

Joe Mitchell (Mitchell and Quinn) and Harry Rosenthal of the Zeisels Round Table Squad, returned from ten weeks' trip through Europe. Mitchell left for Atlantic City to open his season, and left "Rosey" to talk of the travels and fun they had.

ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (W. E. Shackelford, mgr.; agent, Ben Harris through U. B. O.).—Mlle. Dazle, solid hit; Bedini & Arthur, riot; James H. Cullen, talky songs (holdover), solid hit; Quinn and Mitchell, hit; Six Musical Noses, well liked; Kessler and Lee, dancers, clever; Wood Bros., athletes, good exhibition.

MILLION DOLLAR PIER HIPPODROME (J. L. Young and Kennedy Crossan, mgrs.; agent, Joe Dawson, direct).—Dabaldos Sheep, good novelty; Enoch, clever; Newell, Shevete Trio, clever; Ader Trio, jugglers, good; Flying Russell; good; Musical Kleeses; Steve Miacco & Co., clowns; Baroness Von Zeiber, songs; Winston's Sea Lions; Young American Minstrels.

STEEL PIER (J. Bothwell, mgr.).—Murphy's American Minstrels; M. P. STEEPCHASE PIER (E. L. Perry, mgr.).—M. P. Pavillion of Fun.

ATLANTIC GARDEN (S. C. Blatt, mgr.; agent, direct).—Joe Grim, pugilist; McKeever and McEvoy; The Zarretas; Four Musical Comets; Dancing Johnsons; Bert Maxwell; Elsie Ballard; Martin Bros.; Nelson and Clayton; Shafter and Murray; Miss E. Howell; Miss J. Lerner; Joe Murray; Frances Stone; Lang and May; Risteen Bros.

EXPOSITION (W. Z. Patno, mgr.).—M. P.; Ill. songs.

Three successful legitimate shows hold the boards this week. At the Apollo "The Girl in the Taxi" is playing. At the Savoy, "Alias Jimmie Valentine." Criterion, clever farce, "Miss Paty."

The name "Loew" has been taken from the electric sign atop of the Criterion Theatre.

On the Steeplechase Pier the Pavillion of Fun is now kept open and running until 11.30 p. m., which is a la Coney Island, nearly. This is the only amusement feature on the outside of the Boardwalk keeping open so late, the other piers and attractions closing at eleven o'clock. There are a horde of places open to seekers of recreation many hours later.

Pearl Hune, well known in vaudeville as a single and lately featured in Jos. Hart's "Bathing Girls," was married two weeks ago in Spokane to W. W. Dreyfus, a business man of that city. She was here last week on her honeymoon. Miss Hunt has retired from the stage.

Eddie Glover long connected with Young's Pier Theatre, is now stage manager there having supplanted Abe Rellly several weeks ago. Rellly is stage manager at the Criterion.

Bob Dalley and Eddie Garvie have joined together, and will shortly be seen in vaudeville in a new act which is described as a quick action affair. Two others will also be in the act. Dalley and Garvie appeared here last week with "The Simple Life," which closed for rehearsals preparatory to its New York appearance. But they have decided not to rejoin.

James H. Cullen, who has held over at Young's Pier this week, had set his heart on the Greenwood Lake (N. J.) thing, and on Monday morning last had all his traps packed for the hike. But Ben Harris saw him first and the ever pleasant Jim is, as a consequence, repeating his hit of last week. He said that by staying here the lives of a lot of bass were saved thereby. He is going to make a suret get-away next Monday. While at the lake Jim will spend his time fishin', trainin', and trying out some new songs with some hick musicians, who he thinks are concealed around the hotel.

Frank Tinney, "a revelation in burnt cork," is with Murphy's American Minstrels on the Steel Pier. This young man, who made them

sit up and take notice in New York a few months ago, has been with this organization here every summer since its inception, some six or seven years ago. He is not doing his vaudeville specialty, however. At present he is taking Eddie Cassidy's place, the latter having left last week to join Dumont's Minstrels. Murphy Minstrel's had produced and had in its ranks some of the best black face entertainers in the country. Last week Vaughn Comfort, the tenor, and Clarence Marks, the bass, left to join George Evans' Minstrels. Vic Richards left early in the season to join with Dan Quinlan, replacing Keller Mack with "The Travelling Dentist."

In an enclosure near the Million Dollar Pier during the past month there have been two wild west exhibitions giving "The Great Bank Robbery" and other woolly stunts. Both were failures. Last week a new policy was tried—that of open-air vaudeville. The place was called "The Variety," five acts and pictures being given. The show was given on a crude platform in the centre of the lot. On Monday last none of the acts put in an appearance and the place is consequently closed. J. Reis, a Washington agent, booked and managed the "house."

BOSTON

By MORTON BIRGE.

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LEXINGTON PARK (J. T. Benson, mgr.; agent, Fred. Mardo).—Emil Hoch and Co. Polk and Polk, John Martin, Healy and Adams, Jack McGann, pictures.

MEDFORD BOULEVARD (J. E. Comerford, mgr.; owner-agent, J. W. Gorman).—"Boys and Girls."

BOWDOIN SQUARE (Al. Somerby, mgr.; agent, National).—Russell and Carmonet, La Foye and Toohy, Mead and Trow, "That Kid," Edwards and Walby, Harrell. Pictures.

NORUMBEGA PARK (Carl Alberte, mgr.; agent, J. W. Gorman).—Hearn and Rutter, Richard and his troupe, Merrill and Otto, Nelson and Otto. Pictures.

HUB (Joe Mack, mgr.; agent, Wm. Morris).—Pictures, 15-17: Jack and Clara Rich, Hall's dogs, Octavia Neal. 18-20: Sarah Crandon and Co., Greta Byron, Louis and Crossman.

Manager Wm. D. Andreas of the Park and Mrs. Andreas are home from a vacation trip to Wisconsin.

AMERICAN MUSIC HALL (Lindsay Morrison, summer mgr.).—Stock.

MAJESTIC ("The Merry Widow.")

COLONIAL ("Three Million Dollars.")

News has been received here of the wedding of Ralph D. Chamberlain of this town and Madge Ethel Bunker of Chicago. Chamberlain and his brother, Harlan, are known as Marshall Brothers (acrobatic act). The bride is a soprano soloist.

Despatches from Pittsburg say that Chris Jordan, a Greek wrestler of this city, has eloped with seventeen-year-old Louise Winch of Monaca, Pa. Mrs. Winch objected, it is said, to the friendship between Louise and the wrestler.

GLOBE (Robert P. Jenette, mgr.; agent, Jeff Davis).—Castlucci Trio, Earle and Bartlett, Bovias, Geddy and Ross. Pictures.

John Martin, the xylophonist at Lexington Park this week, has received news from Harry Martin, his former partner in Martin Brothers, that Harry is a little recovered from the peculiar paralysis of the arms that forced him to lay-off. Harry is at his home in Des Moines. Recovery is very slow and it is doubtful if Harry gets on the circuit this season.

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(We forget which)

THE TERRY TWINS

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—Keith's was packed Monday. Tuesday night a triple waiting line filled the outer lobby. The bill held particularly strong for Boston on account of the vaudeville debut of Rose Pitonof, the swimmer. There was extra feminine interest in it, too, on account of the presence of Mrs. Wm. E. Annis and Mrs. Fred. Ginnett, the latter being in the limelight now as the woman who first switched the London detectives onto Dr. Crippen. Bill opened with Vitoria and Giorgetta, hand-balancing. Ward, Klare and Ward, good. Mrs. Annis and her company gave semi-classical and popular music, their program gathering strength every minute. Phil and Nellie Peters had them laughing all the way. The Fred. Ginnett company, "The Horse Dealer," went strong. Gaston and D'Armond had the house eating "tickled silly," as they say, Julie Ring and Co., "The Wrong Room," amusing tangle, with Miss Ring a dainty favorite. Avery and Hart, dusky songs and gags. The Pitonof (headliner) came next, closing the bill. (New Acts.)

REVERE SCENIC (Geo. Morrison, mgr.; agent, Fred. Mardo).—Arlington and Holston, Edmund Joyce, Violinski, Lester and Kellett, pictures.

SCENIC TEMPLE (M. F. O'Brien, mgr.; agent, J. J. Quigley).—Henry Johnson, May Maxfield, Busby and Williams, pictures.

GRAND OPERA HOUSE (Stair, Wilbur & Magee-Geo. W. Magee, mgr.).—Harry Fields in "The Shoemaker."

PALACE (I. M. Mosher, mgr.; agent, National).—Burke, Lancaster and Co., John Fields, Jr., Burtin's Dogs, Gorman and West, English Bells, Musical Smith, Alma Pickard, Shaw Twins, Sprague McNece Co., Woods Musical Trio, Arizona Trio, Millard Watson, pictures.

WASHINGTON (Nat Burgess, mgr.; agent, National).—Bowman and Terry, Mae and Larnom, John Heaney, Florence Carpenter, Two Silverettes, Ethel Nevins, Langweid Sisters, Harrison and Harey, pictures.

BEACON (Jacob Laurie, mgr.; agent, National).—Rico and Le Deit, Downes, Jean Livingstone, Brighton and Hall, Elzara, Prince Masculin, The Berkes, George Reeves, pictures.

PASTIME (Chas. Heath, mgr.; agent, National).—Clint Weston, Ruby Caldwell, Parker Bros., Max Fields, pictures.

OLYMPIC (E. T. McDermott, mgr.; agent, National).—Chas. Johnson, Grant and Mitchell, Mae Green, Francis and Rogers, Mae Hall, Harry Smith, pictures.

PEKIN (Ed. Price, mgr.; agent, National).—Herman Singer, pictures.

Ward, Klare and Ward fell into the trap of the New York Central's baggage room at the temporary Grand Union Station, Monday, and arrived in Boston minus baggage. Their act was billed for second place and was in a pickle for costume. It was possible for all to go on in traveling clothes except Alice Ward, who required evening dress and could not get by on a shirtwaist outfit. "Bob" Larsen, press agent of the house, became as busy as a man with a Waterbury watch. He sounded "S. O. S." through the dressing rooms and finally secured an evening rig for Miss Ward from Mrs. William E. Annis. With the borrowed garments for Miss Ward and the rest of the act working what they brought on them, they managed to get through. Acts have been repeatedly warned to make allowance for baggage delays on quick jumps here from New York.

The Weatherman caused a funny shift in the bill at the Hub Theatre for the last half of this week. Fred. Mardo booked in Sarah Brandon & Co. (sketch). He figured on cool weather, with the house having its doors closed to the rattle of the elevated. Sunday and Monday was so hot that Mardo feared the house doors would have to be kept open through the week. So he substituted Weber and Rose, the song and dance team, which could be heard better. Tuesday the Weatherman shuffled the deck for a cool day again and Mardo now says that the weather is an unreliable act.

The Tremont will re-open Labor Day with Jack Barrymore in "The Fortune Hunter."

Billy Leahy, press agent for the American Music Hall, is doubling in Manager Lindsay Morrison's summer stock company in these closing weeks at the American. In "Quincy

Adams Sawyer" this week Billy was right there as "Abner Stiles."

Work is to begin at once on a new theatre to be built on Elliot street and to be leased for twenty years to Liebler & Co. It will represent an expenditure of \$500,000. The deal for the property at 129-145 Elliot street has been closed. It involves a transfer of land containing 15,640 square feet of land with a street frontage of 102 feet. The present assessed valuation of the property is \$206,000 for land and \$184,600 for the buildings. Boston capital is interested in the venture, but the names of the men in the building company are not given out yet. It is reported that Fred. Wright, last season's manager for "The Man from Home" company, will be resident manager for the Lieblers.

La Diva Venus (Elsie Holstrom of Cambridge), who is one of the open-air attractions at Paragon Park, Nantasket Beach, dove sixty feet from West Boston bridge Monday noon. She went head foremost the whole distance and cut the water clean. The usual publicity details were carefully attended to.

Ray Torrey of Church's Booking Office is back from a vacation, the gladdest feature of which was a day's sailing with Walter Preston, the New Bedford manager, on Preston's noted sloop, the "Double in Brass."

Sam Payne is back in Fred. Mardo's office from a vacation in that Dear Old East Parsonfield, Me.

Copeland and Morrison will re-open the East Boston Scenic 22.

L. G. Grossman International Vaudeville Association announces affiliations with Bert Levey, Gus Sun and D'Valgne (Texas) circuits under which he will route for them between Albany and Chicago for fourteen weeks of time and they will handle acts for him west and south of Chicago.

BALTIMORE, MD.

FORDS (Chas. E. Ford, mgr.).—Howe's Travel Festival (4th week).

VICTORIA (Chas. E. Lewis, mgr.; agent, William Morris).—Ajax Trio, equilibrist: Howard and Linder, sketch; Roma Duo, operatic singers; Keener and Brown, comedians; m. p.

MONUMENTAL (Monty Jacobs, mgr.).—"The Girls from Dixie."

GAYETY (Wm. L. Ballauf).—Rose Sydel's "London Belles."

SUBURBAN GARDENS (August Fenneman, mgr.; agent, W. B. O.).—Neapolitan Quartette (boldover); Jeanne Girard, singer; Western impersonator; Riggs and Dandy.

GWYNN OAK PARK (John C. Farson, mgr.).—Robbins' Rough Riders (3rd week); Two Silgors, s and d; Harry Lorraine, comedian; Harvey, juggler; band concerts; other attractions.

ELECTRIC PARK (Robt. W. Beach, mgr.).—N. Y. Marine Band; Irma La Ponne, soloist; m. p.; other attractions.

BAY SHORE PARK (Frank Foreman, mgr.).—Polar, the "Man Up the Pole"; Clanfoni's Italian Band, m. p.; other attractions.

RIVER VIEW PARK (Michael Fitzsimmons, mgr.).—L. X. L. Ranch-Wild West; Royal Artillery Band; Vaudeville; m. p.; other attractions.

LUNA PARK.—Band concerts; m. p.; other attractions.

TRALMORE CASINO.—Vaudeville.

HOLLYWOOD PARK (Joseph Goeller, mgr.).—Vaudeville; other attractions.

FLOOD'S (Jack Flood, mgr.).—Burlesque; Vaudeville.

Openings 22.—Savoy (formerly Blaney's) for regular season; Academy of Music. For preliminary season of four weeks' vaudeville and m. p. running up into dramatic season.

LARRY.

BEAUMONT, TEXAS.

PEOPLES (Rupert Cox, mgr.; agent, Chas. Hodkins; rehearsals, Monday, 3 P. M.).—Week 7: Geo. W. Parvis, cartoonist, good; Foley and Earl, very good; Juggling Jordans, excellent; Jacob and Sardell, comedy acrobats, pleased; Rainbow Sisters, dancing, fair.—NOTES.—Manager Rupert Cox of the Peoples Theatre, Beaumont, Texas, left last week for New York on business connected with his house.

WALKER.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; agent, U. B. O.).—Lester Lonergan and Co. in "An Idyl of Erin," well received; Bothwell Brown, good; Harry Fox and the Millership Sisters, hit; Maud Roche 3 Monkeys, entertaining; Hassen Ben Ali's Arabs, clever; Gene Green, fine; Three Westons, good; Cook and Lorenz, scream.

TEMPLE (F. Hale, mgr.; agent, Milburn).—Dorothy and Geo. Lemuels, hit; Lillian Le Borvet, passable; Laughing La Mar, very good; Dona Elkins, fine.

CARNIVAL BEACH (Mgr., Willats; agent, Milburn).—Walter Bros., ring act, hit.

OLCOTT BEACH (A. Evans, mgr.; agent, Milburn).—Ferguson and Mack, excellent; Price and Meldred, very good; Great Militair, fine.

ACADEMY (M. Epstein, mgr.; agent, Loew Circuit).—Good bill.

W. GEE.

CINCINNATI, O.

HARRY HESS.

VARIETY'S Central Office,
107 Bell Block.

GRAND OPERA HOUSE (F. A. Raymond, mgr.; direct; rehearsals, Sunday at 10).—Warren & Harper, fair; Jack C. Billingham, average; Sunshine, good; Edmonds & Healy, good.

ROBINSONS (Sam Rose, mgr.; agent, Casino Co.).—Two Lenots, good; Jno. Slaunaran, fair; Ezra Kendall, Jr., poor; Mr. & Mrs. Murray Ferguson, very good.

CONY ISLAND (Girard, mgr.; dir.; rehearsals, Sunday at 1).—Lionel Legare, featured; Flying Wertz, very good; Great Williams, good; Springer & Church, fair; Grant & Gibson, comedians, and Stockel & Wahl, very good.

CLEVELAND, O.

KEITH'S HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.).—Opened up for the winter season. Della Fox, headlines with her singing; Arizona Troupe, jugglers, leapers, handwalkers of merit; Carl Randall, s and d of the Liddle Cliff nature, well received; the Evers-Wisdom Co., comedy, "Baseballitis"; "The Old Soldier Fiddlers," receive and deserve more applause than others on the bill for the old times they bring back; Ed. F. Reynard, ventriloquist, is the best act of its kind to be seen here; Clipper Quartette furnish

pleasing harmony; Geo. B. Reno and Co., laughing hit; M. P.

STAR (Drew and Campbell, mgrs.).—After being renovated, redecorated and other changes made, opens with a classy show "The Rollickers," who give lively entertainment. The bill is featured by the heavyweight champion, Jack Johnson.

GRAND (J. H. Michels, mgr.; agent, U. B. O.).—Remodeled, enlarged and redecorated. Hennings, Lewis and Hennings, headline; John Zamecnik and his players give a descriptive fantasia, which is a feature of the bill. Harron, good musical act; Neary and Miller, dancers, clever; Peggy Munroe, character comedienne, very pleasing; Eckert and Francis have a good line; Mittu Dumitrescu Troupe, acrobats.

KEITH'S PROSPECT.—George Austin and Co., in a comedy wire act; Haggerty and Le Claire, hit; Harry and Mae Howard, clever dancing; Ernest Carr and Co., comedy playlet, headline the bill; The Sampson Trio, hand balancers; M. P.

WALTER D. HOLCOMB.

COLUMBUS, O.

KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.).—Monday rehearsal, 10:30.—Ellen Richards, wire, clever; Daly and Dunn, fair; Perkins-Lapin and Co., novel sketch, well handled; Elythe Doyle, fair; Will B. Wheeler's Comedy Four, ordinary.—GRAND (Ira A. Miller, mgr.; agent, Coney Holmes; Monday and Thursday rehearsal, 11:30).—George Clay, good; Petrie and Lewis, well liked; Howard Martyn, clever dancer; Lottie O'Malley, pleasing; Reed, St. John and Co., musical, prettiest act of the season.—The Columbus opens with vaudeville 22.

LITTLE CHARLEY.

EVANSVILLE, IND.

OAK SUMMIT PARK (Edward Raymond, mgr.; agent, S. C.).—"Acroplane Girl," good; Dorothy Lamb and Co., good comedy sketch; Ishikawa Japs, wonderful; Mable Cassidy, good; Sam Hood, pleased; pictures.

OVERDORFER.

ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agent, Edward Mozart; Monday rehearsal, 10).—Fitzpatrick and Long, Carl Stutzer, Minnie Hoffman, Charles Maurer and m. p.; good

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NEW YORK CITY**

"Spokane Chronicle," July 7, 1910.

**CHARMING LITTLE COMEDienne IS
STROMG FEATURE AT THE ORPHEUM**
Miss Josie Heather at the Orpheum.

It might appear that the difference between a big headliner and one who occupied a less conspicuous position in the billing depended largely on the amount of advertising the artist received before he or she made an appearance. At least it would seem to be the case with Josie Heather, the charming little comedienne at the Orpheum this week.

When billed, she was practically an unknown here, but no sooner had she appeared at the Sunday matinee than the audience realized that there was something really good behind the footlights. A little printer's ink and it may be safely predicted that Josie Heather will rise to the position now held by Vesta Victoria, Lilly Lena or even Alice Lloyd. She meets all of the requirements for a successful comedienne—personality, grace, beauty, voice—in fact, everything demanded. Her songs are clever little things and serve to permit her to display her comedy genius. The next time Josie Heather comes to Spokane she will not be an unknown.

Chic! Charming!! Captivating!!!

JOSIE HEATHER

**Enormous Success on Orpheum Circuit
NEXT WEEK (August 21), Orpheum, SALT LAKE CITY**

"The Spokesman-Review," Spokane.

One of the substantial hits of the bill was made by Josie Heather, who came practically unknown, but who before she leaves will be no less a favorite than other English songstresses of wider note whom the Orpheum has offered. Miss Heather is a slim, trim young person with a pleasant singing voice and an attractive personality. She sings "Any Little Girl That's the Right Little Girl" so well that it gives her a footing immediately, and follows it with a succession of "story" songs that serve to bring forward some pretty frocks.

"The Inland Herald," Spokane, July 6.

A jolly little comedienne who came practically unannounced is a winner on the bill. She is Josie Heather, and she has a manner which wins the instant she appears. Her song stories are captivating little things, while her costumes bring prolonged "O-ohs" from the feminine portion of the audience.

business.—HAPPY HOUR (G. H. Van De Mark, mgr.; agent, U. B. O.; Monday rehearsal, 11).—Buffay and Nicola, Shango and Morris, Hold and Sloan, The Great Rayto, Charles Hamer, R. H. Courtright and m. p.; large houses. J. M. BEERS.

FALL RIVER, MASS.

BIJOU (L. M. Boas, mgr., agent, direct; rehearsal, Monday, 10).—M. p. and 15-17, The Hurleys, sensational equilibrista, good; Burns and Lawrence, singers, very good; Helen Royton and Co., presenting a playlet, excellent. 18-20, Hascall and Renard, a d. specialities; Advance Musical Four, musicians and harmonists; Leslie Morocco and Co., comedy sketch.—PREMIER (L. M. Boas, mgr., agent, direct; rehearsal Monday, 10).—M. p. and 15-17, Bob MacDonald, Scotch musician, good; Karl and Emma Gath, comedy s and d, very good; 18-20, Welp and Casini, comedy enter tainers; Probat, whistler and imitator; Jas. Conroy, vocalist.

LINCOLN PARK (I. W. Phelps, mgr., agent).—Opera Co., pres., "Golden Duchess," good. Note.—Wm. Wadsworth, better known as "Dare-Devil Dash," died in this city Sat., Aug. 13th, of lockjaw, as a result of injury received Friday, Aug. 5th, at Island Park. While performing his act he met with an accident which resulted in a compound fracture of the left forearm. His body was shipped to his home in Youngstown, Ohio.

EDWARD F. RAFFERTY.

HARTFORD, CONN.

HARTFORD (Fred. P. Dean, mgr.; agent, Weber and Allen; rehearsals Monday and Thursday at 10).—15-17, The Musical Britons, great; Lambert Brothers, clever; Arnold, Fountaine and Moore, nifty; Hartford Stock Company in Talking Pictures, hit of the show; George Hare and Co., funny.—SCENIC (Harry C. Young, mgr.; agent, direct, rehearsal Monday at 10).—M. p. and 11. s.—NOTES.—Manager Fred. B. Dean, manager of the Hartford, is giving an illustrated lecture of the Philippines at each show at his house. Mr. Dean was connected with the quartermaster's department of the U. S. A., during the Spanish-American war, and while in the Far East he took over 1,500 pictures. These he is presenting to the patrons of his house. R. W. OLMSTED.

JAMESTOWN, N. Y.

CELORON (J. J. Waters, mgr.).—Six Musical Cuttys, headline musical, a hit; Gordon Eldrid and Co., satisfactory; Quinlan and Richards, very good; Clark and Bergman, S. and D., pleased; Skrems, Sisters, trapeze, good. Lyric will open September 5. L. T. BERLINER.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent direct, Monday rehearsal 10).—Week 8, Fanny Rice, headliner. Hit, Travto, violinist, caught on big; Marion Murray and Company, sketch, interesting; Pringle and Whiting, entertaining; Holdovers-Cresby and Dayne, "Ballad of Light," Morati Opera Co., Gruber's Animals.—LOS ANGELES (Geo. A. Boyer, mgr.; C. O. Brown, agent; Monday rehearsal, 11).—W. O. Brown and Bond; Moneta Musical Five, pleasing; Nell McKinley, comedian, fair; Springgold and Girard, sketch, novel; Fitzgerald and Odell, good; Boyce and Darling, dangers, above ordinary.—LEVY'S (Al. Levy, mgr.; L. Behymer, agent; Monday rehearsal, 10).—Rogers, Stewart and Elwood, singers, headliners, favorites; Susanne Rocamora, singer, capital; L. Solita, Spanish dancer, artistic. Albright, "Man Melba," ill, did not appear. EDWIN F. O'MALLEY.

MERIDIAN, MISS.

GEM (D. J. Hennessy, mgr.; Williams-Coeley, agent).—8-10, Three Vandervilts, very good; Pauline Vandervilt, sang and danced; Chas. Bass, blackface, laughing hit; m. p.; 11, 13, O'Dell and Whiting, in a clever comedy; Calahan and Cain, a decided hit; m. p. NOTES.—The managers of the Gem have let a contract for the erection of a splendid vaudeville theatre on Sixth Street and Twenty-second Avenue. It will have a seating capacity of over 1,500. H. B. MAY.

MONTREAL, QUE.

ORPHEUM (Geo. Driscoll, mgr.; agent, U. B. O.).—Eight Gelsba Girls, headliners, pretty act; Empire Comedy Four, tremendous hit; George H. Wood, monologist, a big favorite here; Lolo, the Mystic, mystified many; Johnson and Wells, colored entertainers, went well; Selma Braats, juggler, very clever; Fred and Ben Lucier, rural comedy skit, well liked; Bold Millman Co., wire act, closed a sparkling bill; Miss Millman's work on the wire was positively amazing. Business, capacity. "BILLY" ARMSTRONG.

NEW ORLEANS, LA.

WEST END PARK (Jules F. Bistes, mgr.; agent, Orpheum Circuit Co.; Sunday rehearsal, 2).—Eddie Ross, banjoist, unctuous; Vera Berliner, violinist, clever; Dierick Bros., acrobats; The Aldines, acrobats.—AMERICAN (William T. Grover, mgr.; agent, William Morris; Sunday rehearsal, 10).—Vaudeville and pictures.—WINTER GARDEN (Israel and Leopold, mgrs.).—"Broadway Girls," burlesque and extra attractions.—MAJESTIC (L. E. Sawyer, mgr.).—Tyson

Extravaganza Co., vaudeville and pictures.—HAPPY HOUR (Al. Durning, mgr.).—"Pop," vaudeville and pictures.—NOTE.—Heldelle and Wilson, from the West, stopped here en route to New York. O. M. SAMUEL.

NORFOLK, VA.

ACADEMY OF MUSIC (Otto Wells, mgr.; agent, Norman Jeffries).—15-17, Military Four, excellent; Graham and Lemoyne, hit; Grace Melony, pleased; 18-20, Edith Montrose, Freeman Brothers, The Gabbards.—ORPHEUM (Stephen B. Butler, mgr.; agent, Norman Jeffries).—15-17, Edith Montrose, clever; Freeman Brothers, excellent; The Gabbards, athletes, fine; 18-20, Military Four, Grace Melony, Graham and Lemoyne.—DIXIE AIRDOME (W. F. Crall, mgr.).—Haman, comedy magician, clever; Tommy West, excellent; Wallace and Beach, very good; Bunny Gray, ill, songs.—OCEAN VIEW CASINO.—Schiller Players in "The Arms and the Man." HELLER.

OAKLAND, CAL.

ORPHEUM (Martin Beck, mgr.; agent direct).—Four Fords; Granville and Rogers; Thomas J. Ryan and Mary Richfield; Mr. and Mrs. Jack McGreevy; Holdovers; Annette Kellerman; Clifford and Burke; The Four Cliftons; Harry Atkinson.—BELL (Jules Cohn, mgr.; agent, S. & C. W. P. Reese).—Scott Bros.; Beulah Dallas; Viola Crane and Co.; George Devoy and Dayton Sisters; Albin.—IDORA PARK.—Beyant Grand Opera Co.; Navassars's Girls Band.—BROADWAY (Guy Smith, mgr.; agent, Bert Levey).—Regina Reid and Picks; Vann and Hoffman; One to fill.

ONEONTA, N. Y.

ONEONTA (Harry E. Dunham, mgr.; agent, Cleveland; rehearsals, Monday and Thursday, 1 p. m.).—11-13 Dorothy Reed, comedienne, pleased; Martinell, the mechanical man, good; 15-17 Australian Twin Sisters, s. and d., a hit; Calligan, monologist, ordinary; m. p. DELONG.

PITTSBURG, PA.

HIPPODROME (Direction of Messrs. Harry Davis & John P. Harris).—Dare-Devil Alfrezo, Dare-Devil Develo, first time anywhere; Powe, New-Born Baby Elephant; 6-Jolly Jiggers-8, Lavine-Cimeron Trio, Trappell-Judge Troupe, Three Musical Johnsons, 3 Renard Trapezeists, Daly's Roller Skaters, Elastique

Marcellaise, Tanna, the American Jap, Two Toll Jugglers, Smallwood, Relay Races, De Mars on the Wire, 5 Schwartz Dwarfs.—FAMILY (John P. Harris, mgr.; agent, Morganstern; rehearsal, Monday 9).—Lucille Savay, Rismore and Company, Herbert De Veau, Plunkett and Ritter, Walker and Burrell, Jennie Edwards, Siddons and Earl, Madeline Melrose, m. p.—LIBERTY (Abe Cohen, mgr.; agent, Gus Sun; rehearsal, Monday 10).—Lillian Herbert, fair; Frothingham and Denham, good; Adonis and Dog, good; Schade, Belmont and Schade, good; m. p.—GAYETY (Henry Kurtzman, mgr.).—"Bowery Burlesquers," with Ben Jansen and Lizzie Freilich and others. Extra feature, "Madame Xuse Me."

ACADEMY (Harry Williams, mgr.).—"The Jolly Girls" in "The Flying Man From Mexico" and "Hotel Dizzy Wizzy." M. S. KAUL.

PITTSFIELD, MASS.

EMPIRE (A. H. Sawyer, mgr.; agent, direct; rehearsals Monday and Thursday at 10).—Aug. 11-13, Reid Sisters, dancing, went well; Hawley and Jarvis, comedy skit, made a hit; Johnny Wise and Co., kid act, fair; m. p.—BERKSHIRE PARK.—Week of Aug. 8. The Bakers, divers, drew large crowds.—NOTE.—The Colonial Theatre, which has been showing pictures during the summer, opened this week with a stock company. FRANKLIN.

PORTLAND, ORE.

ORPHEUM (Martin Beck, gen. mgr., agent direct).—Week 8, Al. Jolson, featured scream from start to finish; Minnie Dupree & Co. in "The Minister's Wife," excellent; The Kaufman's, clever cyclists; Renee, musical treat; O'Brien & Havel, good; Dale & Boyle, neat; Denis Bros., fair.—CANTAGES (John A. Johnson, mgr., agent direct).—Sisters Macarte, and Frank Milton and Delong Sisters, divided feature honors; Mlle. Sartoris, failed to appear; Bob Finley, entertaining; The Dorlands, novel; Murphy and Francis, good.—GRAND (Frank Coffinberry, mgr., agent S. C.).—Henry Lee, excellent feature; Alice Mortlock and Co., excellent playlet; Musical Irving, hit; McKenzie and Shannon, very good; Lew Hoffman, clever juggler; Grace O'Malley, good.—LYRIC (Kesting & Flood, mgrs.).—Edward Armstrong's Co.; "The College Girls," Ethel Davis, Will Armstrong, Clara Howard, Gus Leonard, Will Howard and chorus, good bill and business. W. R. B.

BACK TO WORK

JAS.

LILLIAN

EDDIE

CONLIN, STEELE AND CARR

THAT ROLICKING COLLEGE TRIO

AUGUST 22, SHEA'S, BUFFALO

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IMPORTANT

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"THE MAN FROM THE WEST." HELD OVER AT YOUNG'S PIER, ATLANTIC CITY—(Something unusual during August).

"James H. Cullen is the biggest monologue hit that plays my house. A Treat Next To Closing."—BEN HARRIS.

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When answering advertisements kindly mention VARIETY.

A ROMANCE SHATTERED.

Philadelphia, Aug. 17.

Another stage romance was shattered in a local police court the other day. Annie Denham one of the "Four English Darlings," a dancing act which came here from London some months ago, was the victim, and Sydney Klein, who smiled at Annie from the front row of Keith's was the prisoner.

The little dancer told how she fell for Klein's winning glances and his stories of being a well-to-do druggist with a bank roll. She gave up the stage and married Klein in this city. Then she sent to London for her mother and the latter sold her property and came to America to live in luxury with the dancer and her husband.

Klein soon owned up that he did not know one pill from another, that he was broke and then disappeared.

He was arrested last Sunday and when he appeared in court there were several charges of passing worthless checks pressed against him. Klein went to jail under \$900 bail. The dancer will probably go back to tripping the light fantastic as one of "The Four Darlings."

JUST HAD TO SUE.

The thermometer was at 99. It must have been a hot day. That was in July. William Hennessy and Claude Bostock sat in their office. They are partners in the booking business.

Irene C. Howley is an actress. She has a sketch. Irene would like to play her sketch. She called on Mr. Hennessy and Mr. Bostock. It must have been another hot day. The thermometer was at 98.

"Put on your collar, Claude," said William, "and skip up stairs, book this act on the Orpheum time and come

back. Get twenty weeks or more." The thermometer was on the 99 day when Claude skipped.

The weather in the Hennessy & Bostock office had moderated. The thermometer stood at about 10 below. Irene C. Howley and her sketch had been booked on the Orpheum Circuit for twenty weeks—but not through Hennessy & Bostock.

Tuesday, Aug. 16, Phillips & Steinhart. Please sue Irene C. Howley for \$250, commission due us. We thought she signed for the Orpheum Circuit through us, but she signed direct. Sue her right away. We are much disappointed. She opens Aug. 21 at the Orpheum, Des Moines, so sue her before she leaves town. Ain't it warm?

That is what Hennessy & Bostock must have written the lawyers for they have served Miss Howley with a summons for that amount.

The superintendent of the Long Acre Building says he would like to have Hennessy & Bostock's office for an artificial ice plant.

Sam Collins will appear in "The Slim Princess."

Neill O'Brien opens his tour on the Orpheum Circuit Sept. 5.

"The Arcadians" will move to the New York Theatre Aug. 29.

Harrison Hunter will support Mrs. Leslie Carter in her new play.

Clarence Backus and Grace Manlove, of "A Winning Miss," were married, Aug. 15, at Connersville, Ind.

Gus Edwards' "Song Review," with thirty people, opens at Atlantic City, Aug. 29.

RAVINE, WIS.

BIJOU THEATRE (F. B. Stafford, mgr., W. V. A.)—Elsie Baker, good; Harry Bernstein, ill, song; Girdeller's Dogs, well trained; Billy Prior, clever; George Paul & Co., went big.

A nicker theatre opened 12 and run two shows when closed by the fire marshal.

The "Moulin Rouge" burlesque show plays at the Racine 20, billed as "The Alcazar Beauties." J. E. P.

READING, PA.

ORPHEUM (C. C. Egan, mgr., agent, U. B. O.)—Monday rehearsal, 10:30.—Lambert and Williams, excellent; Jas. E. Brennan and Mme. Amile Testi, pleasing rural sketch; Pusey and Ragland, laughs; B. A. Rolfe's "Courtiers," splendid musical act, scored big hit; three tremendous houses on opening day testify to Orpheum's continued popularity. PALACE (Agent, Bart McHugh; Monday rehearsal, 10:30).—Kennedy and Malone, good; Miss Florence Clark, pleased; Tahoma, plenty of laughs; Whitman Bros., very well received, remain through week.—Note: C. G. Keeney, manager of the Grand, has taken over the lease for that theatre from N. Appell. In conjunction with Harry Luken, he will manage the Grand and the new Hippodrome during the coming season.—The progress of the work on the Lyric justifies the prediction of its opening the latter part of September. G. R. H.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr., agent, direct; rehearsal, Sunday).—Maud and Gladys Finney, featured, highly appreciated; Donald and Carson, the received great ovation; Lewis McCord and Co., pleased; Zerk's canine comedians, well received; Mildred Morton, closed well with last two songs; The Brahmas, well liked; Wentworth, Vesta and Teddy, decidedly clever; opened show, scored big.—MAJESTIC (Harry Revier, mgr. and agt.).—M-P and Vaudeville; good houses. OWEN.

SAN DIEGO, CAL.

QUEEN (E. J. Donnellan, mgr., agent, SC. Monday rehearsal, 10).—Week 8. Phil Staats, pianolog, very good; Tim McMahon's "Watermelon Girls," good; Emilie Benner, songs, well received; Strength Bros., equibrist, clever; Betsy Bacon and Co. in sketch, applauded; pictures. PRINCESS (Fred. Baillen, mgr. and agt., Bert Levey, Monday rehearsal, 1).—W. H. Mack and Co., good; Wilbur and Harrington, song and dance, well received; Billy Howard, musical, good; pictures. GRAND (Walter Fulkerson, mgr., agents Burns-Howell, Monday rehearsal 1).—Theo. Willisch, juggler, good; Violet Moore, well received; Howard sisters S. & D. went good. Pictures. PICKWICK (E. M. Drukker, mgr.).—Songs by Josie Terrilli and Joseph Murray; pictures. EMPIRE (Roy Gill, mgr.).—Songs by Lorraine Thorne; pictures. JEWELL (Ray Bauer, mgr.).—Pictures. UNION (F. W. Ruhlow, mgr.).—Pictures. NOTE.—E. J. Donnellan, manager of the Queen, has recovered from his severe illness. L. T. DALEY.

ST. LOUIS, MO.

By FRANK E. ANFENGER. COLUMBIA (Frank Tate, mgr., agent, Orpheum Circuit).—Lily Lena, because of the illness of Vesta Victoria, with the best burlesque of the season at the Columbia. Robert De Mont Trio, Walter Hale, Charles Conway and Co., Ben Johnson, The Allisons, Piccolo Midgits and Five Alphas. STANDARD (Leo Reichenbach, mgr.).—Opened big Sunday despite hot weather and a double-header ball game, with the best burlesque that visited St. Louis last season, "The Merry Whirl." Phil Doyle and Billy Baker succeeding Martin and Moore, only change in the cast and the new "Clock and Snowman" make mighty good, New costumes and lines,

but original score intact. Without an interpolated song, the "Whirl" always stacked up like a two-dollar show. DELMAR (J. Kearney, mgr., Morris Vaudeville).—Godlewski Troupe, Seymour and Robinson, Campbell and Brady, Klein and Clifford, Arthur Kahn. HIGHLANDS (Robert Hafferkamp, mgr.).—Marie and Billy Hart, William Morrow and Co., Alexander and Scott, Parsley and Mary Frances singing with Savallo's band. HEIGHTS.—Prof. and Mrs. Wenner and Ethel Elkins, Harrington and Alberts, Cole, Ruff and Madeline Cusick, M. P. MANNIONS (Mannion Brothers, mgrs.).—Three American Comiques, Tom Linton and Co., Williams and Gordon. For Sunday as an added feature, Tim Mahony's "Big Southern Review," with Bert Swaver, were held over. IMPERIAL (D. Russell, mgr.).—Barton and Wissell's "Down in Dixie Minstrelers" opens the season this week. HAVLIN'S (William Garen, mgr.).—"Hal Reid's Pride of Newspaper Row."

AMERICAN (John Fleming, mgr.).—"Rosaland at Redgate" opened the season Sunday. Owing to fact that this is "Made in St. Louis" week and the city is filled with strangers and because of its success, Pain's "Battle in the Clouds," which was to have closed a two weeks' engagement Sunday night, remains here up to and including Friday night. According to the Republic, an effort was made to show the Jeffries-Johnson fight pictures to open a new air-drome in East St. Louis Sunday night, but the management was prevented by specially stationed police, and instead "Love Lost" was the silent drama headliner. The City Council had refused to vote to prevent the exhibition when Mayor Cook defied the Aldermen and took the law in his own hands. "Consul" made quite a hit at Delmar. Because he arrived day late, through a wreck near Joplin, was held over Sunday, to top off a long Morris bill.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr., agent, direct; rehearsals, Sundays 10).—Marguerite Haney & Co., fine; Six Abdallahs, tumbling, excellent; Frank Morrell, b. f. monologue, good; Meredith Sisters, good; Sidney Shollis and Co., sketch, pleased; Bert & Lottie Walton, a s and d, pleased; The Neopolitans, operatic, fine.

Bert Walton sprained his ankle in his act at the opening performance Monday and was unable to go on at night, Miss Walton doing a turn alone.

Joe Bayers has been appointed stage manager in place of John Murphy, who was killed in New Orleans a few weeks ago. B.

WASHINGTON, D. C.

COSMOS (A. J. Brylawski, mgr., agent, Norman Jefferies and Ed. Oliver; rehearsal singing, hit; Grimm and Satchell, b. f., second honors; Chess and Checkers, excellent singing and musical act; Morey, Robinson and Perry, pleased; Jack Symonds, comedian, heartily applauded; Edna Davis and Burke Bros., s and d, very clever; Bennett and Sterling, musical, well received; Samuel Phillips, clever impersonator. CASINO (A. C. Mayer, mgr., agent, Wm. Morris; rehearsal Monday, 10).—"Examination Day at School," decided hit; McDonald Duo, s and d, second honors; Lizzie Daly and Clarence Bigelow, s and f, scored largely; Lee Valadons, wire cyclists, excellent; Chunn and Craig, very clever hoop rollers; Steele and Steele, comedians, very good. MAJESTIC (F. R. Weston, mgr., agent, W. S. Cleveland; rehearsal, Monday, 11:30).—Frank Lettel and Co., Martin and Efrin, s and d, honors; Crampton and DeEsby, did nicely; Al Warren, s and f, fair. NOTES.

On account of slight illness to his partner, Lizzie Daly, Clarence Bigelow worked alone Monday at the Casino, and did nicely. After being closed for three weeks, the Casino re-opened Monday, with the largest show in town for the money, with an unusual large crowd. The Avenue Grand, a new vaudeville and picture house opened Monday in the southeastern part of the city. Both burlesque houses open next week. EDWARD DOMBHART.

YONKERS, N. Y. ORPHEUM (Sol. Schwartz, mgr., agent, U. B. O.; Monday and Thursday rehearsal 12).—General character of the bills improving to a large extent. 11-13, "The Gingerbread Man," musical comedy, good work, went big; Frances and Hilda Keener, staged by Grace La Rue, classy piano and song act, big hit; Gordon and Keyes, colored s and d, couple, unusually good. 15-17, Marion Garson, "The Belle of Seville," operetta; Miss Garson's singing especially good, act generally liked; Romeo, comedian, first appearance; Thomas

H. Ince, in "Sunshine Adams," excellent comedy sketch, hit of bill.—J. T. Kelly, National Organizer of the Theatrical Employees Alliance, was here last week with a view of unionizing the stage hands at the Warburton and Orpheum. Yonkers is almost the only non-organized city in District L of the Alliance, comprising southern New York. CRIS.

YOUNGSTOWN, O.

IDORA PARK.—Al Campbell, attractive acrobatic act; Whitley and Bell, pleasing sketch; Smiri and Kessner, hit; Nellie Lyton, singing comedienne. GRAND.—Opened regular season, 15, with burlesque. PARK.—Has Al. G. Field's Minstrels, 30, and Evans Minstrels, Sept. 3. PRINCESS.—Remodeled and enlarged, will open early in Sept. with vaudeville, "pop." C. A. LEEDY.

VARIETY ARTISTS' ROUTES FOR WEEK AUG. 22 WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing the dates, are from AUG. 21 to AUG. 28 inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will be printed.) "C. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.

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American Newsboys Park Louisville Ames & Corbett 973 Gordon Toledo Amsterdum Quartette 131 W 41 N Y Anderson & Anderson 829 Dearborn Av Chicago Anderson & Ellison 3808 Locust Phila Anderson Four National Htl Chicago Andrews & Abbott Co 3862 Morgan St Louis Apatos Animals Orpheum Los Angeles Araki Troupe Haag Show A O R Arberg & Wagner 511 E 78 N Y Ardelle & Leslie 19 Broese Rochester Arlington Four Proctors Newark Armond Grace 810 Dearborn Av Chicago Armstrong Ellis H Wildwood N J Armstrong & Clark Muskegon Mich Indef Armstrong and Verne Royal Wellington N E Arnold & Rickey Owego N Y Arthur Mae 15 Unity Pl Boston Atkinson Harry 21 E 20 N Y Atwood Warren 111 W 31 N Y Auer S & G 418 Strand W C London Ayles Geo W 18 Lawrence Rd So Ealing Eng Austin Eddie 3110 E Phila Avery W E 5006 Forestville Chicago

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Hessie Pantages Seattle
Heuman Troupe Hagenbeck-Wallace C R
Heverley Great 201 Desmond Sayre Pa
Hill Edmunds Trio 282 Nelson New Brunswick
Hill Matt Palisades N Y Indef
Hilliers Three 192 Bay 25 Bensonhurst L I
Hillman & Roberts 339 So 13 Saginaw Mich
Hoch Emil 418 Strand London
Hoey & Mosart Plymouth Hl N Y
Holmes Ben 614 Lake Cadillac Mich
Holmes Ben Box 581 Richmond Va
Holt Alf Tivoli Capetown Africa
Hoppe Fred 326 Littleton Av Newark N Y
Hoppe Vera Ridgefield Park N J
Hotelling Edward 557 S Division Grand Rapids
Hood Sam 721 Florence Mobile Ala
Howard Emily 644 N Clark Chicago
Howard Comedy Four 983 S Av Bklyn
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Husey & Lorraine 133 W 45 N Y
Hutchinson Al E 210 E 14 N Y
Hyatt & Le Nore 1612 W Lanvale Baltimore
Hyde Rob & Bertha Camp Rest Clifton Me
Hyde & Talbot Torrington Conn
Hylands Three 23 Cherry Danbury Conn
Hynde Bessie 518 Pearl Buffalo

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Ingrams Two 1804 Story Boone Ia
Iolen Sisters Van Buren Hl Chicago
Irwin Flo 227 W 45 N Y
Irving Pearl Indian Lane Canton Mass
Italia & Greene Hip Lexington Ky

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Jackson H'ry & Kate 206 Buena Vista Yonkers
Jackson Arthur P Colonial Pittsfield Mass Indef
Jackson Alfred 80 E Tupper Buffalo
Jackson & Long No Vernon Ind
Jackson Family Empire Nottingham Eng
Jacobs & Sarda 1240 Franklin Allegheny
Jansen Chas Bowery Burlesquers
Jeffries Tom 382 Livingston Bklyn
Jennifers The 1308 I Washington
Jette & Hamilton 392 E Mass Av Buffalo
Jorge Louis 201 Esser Av Buffalo
Joss & Dell 1202 N 6 St Louis
Jewel 283 Littleton Av Newark N J
Jewel & Barlowe 3662 Arlington Av St Louis
Jesman Billie Dads Hotel Phila
Johnson Honey 38 Tremont Cambridge Mass
Johnson & Mercer 612 Joplin St Bklyn
Johnson Bros & Johnson 6245 Callowhill Phila
Johnstons Musical 377 8 Av N Y
Johnstone Chester B 333 S Av N Y
Jones Alexander High Columbus O
Jones & Rogers 1361 Park Av N Y
Jones Maude 471 Lenox Av N Y
Jones Johnnie 602 S Av N Y
Jones & Whitehead 83 Boyden Newark N J
Joyce Jack Chatelet Paris
Julian & Dyer Saratoga Hl Chicago
Jundts Les Sells Photo C R
Juno & Wells 511 E 78 N Y

K

Kartello Bros Patterson N J
Kaufman Reba & Inez Orph Karisbad Austria
Kaufmann Troop Orpheum San Francisco
Kearney & Godfrey 675 Jackson Av N Y
Keatons Three Muskegon Mich
Kealey & Parks 152 W 100 N Y
Keene & Co Mattie Gerard Hl N Y
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Kelle Zena 110 W 44 N Y
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Kelley & Wentworth 1914 S 24 St Joe Mo
Kelley & Catlin 1944 Larrabee Chicago
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Kelley Sisters Park E Montreal
Kelso & Leighton 1549 S Av Troy
Keltner The 123 Colonial Pl Dallas
Kendall Chas & Maudie 123 Alfred Detroit
Kennedy Joe 1131 N 3 Av Knoxville
Kennedy & Lee Park Troy
Kennedy & Mac Park Westfield Mass
Kenney & Harlan 64 Hiram Av Chicago
Kent & Wilson 6038 Monroe Chicago
Kenton Dorothy 10 Rue Talibout Paris
Kenyt Family Barnum & Bailey C R
Kessner Rose 438 W 164 N Y
Keyes Emma 227 W 40 N Y
Kidders Bert & Dorothy 1274 Clay San Fran
Kilda 333 St Lawrence Montreal
King & Thompson Sisters Commercial Hl Chic
King Bros Bijou Richmond Va
King Violet Winter Gard'n Blackpool Eng Indef
Kinnebrew & Klara O H Plymouth Ill Indef
Kinsners The 718 N State Chicago
Kisraffo Bros 1710 S Av Evansville Ind
Knight Bros & B 4400 Sheridan Chicago
Koehler Grace 5050 Calumet Chicago
Kolar Hazel Maywood Ill
Kolb & Miller Dayton Ky
Konerz Bros Hammerstein N Y
Koppes The 117 W 23 N Y
Kovarik 427 12 Av N Y
Kraft & Mrie Shene Teseon
Kramer Bruno Trio 104 E 14 N Y
Kranzman Taylor & White Majestic Milwaukee
Kratons The 418 Strand London
Kurtis Busee Erie Pa
Kurtis Roosters Park Akron O
Kurylio Edw J Poste Restante Warsaw Russia

L

Lacey Will Washington Spokane
Lafayettes Two 185 Graham Oshkosh Wis
Lakola & Lorain 1685 Ellis San Francisco
Lamb's Manikins Chester Cincinnati Indef
Lambrottes The M Vernon O
Lampe Bros Villa Rosa Abscon N Y
Lancaster Mr & Mrs Tom New Castle Del
Lancaster & Miller 546 Jones Oakland
Lane Goodwin & Lane 3718 Locust Phila
Lane & O'Donnell Orpheum Spokane
Lane & Ardell 832 Genesee Rochester
Lane Eddie 805 E 73 N Y
Lang Agnes care Queens Almorea Moscow Sydney
Lang Karl 273 Bickford Av Memphis
Langdon Lucille 565 W 144 N Y
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Langigan Joe 102 S 51 Phila
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La Mera Paul 27 Monroe Albany
La Ponte Marguerite Commerce San Antonio
La Raub & Scottie French Sensation
La Rose Bros 107 E 31 N Y
La Rue & Holmes 21 Little Newark
La Tell Bros Trenton Trenton N J
La Tour Irene 24 Atlantic Newark N J
La Tosca Phil 135 W 82 Los Angeles
La Toy Bros Orpheum Minneapolis
La Toy Bros Orpheum St Paul
La Vern Dorothy Grant Hl Chicago
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Larrievs & Larrivee Buter Montreal
Latina Mile 4001 Brooklyn Av Kansas City
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Lawson Chinese 6117 Madison Chicago
Layman Marie 100 S Indiana St Charles Ill
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Le Grange & Gordon 2823 Washington St Louis
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LeRoy Vic 332 Everett Kansas City Kan
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Le Roy & Adams 1812 Loesel Av Erie Pa
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Levitt & Falls 412 Cedar Syracuse
Lewis Chas 101 W 113 N Y
Lewis & Lake 2411 Norton Av Kansas City
Lewis Phil J 116 W 121 N Y
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Marke Dorothy S Fallsburg N Y
Marine Comedy Trio 187 Hopkins Bklyn
Marion & Lillian 22 Manhattan Av N Y
Marlo Aldo Trio 62 E 8 N Y
Marsh Joe Riverdale Chicago Indef
Marsh & Middleton 10 Dyer Av Everett Mass
Martell Mazie 2083 Sutter San Francisco
Martine & Carl 463 W 57 N Y
Mason Mr & Mrs Sidney 236 W 39 N Y
Mathieson Walter 843 W Ohio Chicago

Matthews & Ashley 306 W 42 N Y
Mays Musical 233 W 38 N Y
McCann Geraldine & Co 706 Park Johnstown Pa
McCarthy Henry 817 N Hancock Phila
McClain M 8221 Madison Av Pittsburgh
McConnell Sisters 1247 Madison Chicago
McCormick & Irving Grand Portland
McCullough Carl 287 Franklin Buffalo
McCune & Grant 636 Benton Pittsburgh
McDowell John & Alice 627 6 Detroit
McGarry & McGarry 48 Wyckoff Bklyn
McGarry & Harris 621 Palmer Toledo
MacLarens Musical 100 Reseda La
McMahon & Chappell Box 424 Bordentown N J
McNames 41 Smith Poughkeepsie
McNish & McNish St James L I
McWaters & Tyson 471 60 Brooklyn
Melrose & Ingram 929 Main Carey O
Melrose & Kennedy 448 Park Av Bridgeport
Melrose 18 Adams Strand London
Mendelsohn Jack Follies of the Day
Menetkel 104 E 14 N Y
Meredit Sisters 29 W 65 N Y
Merrill & Otto 224 W 46 N Y
Merritt Raymond 178 Tremont Pasadena Cal
Metz & Metz 601 W 144 N Y
Miller Fred 26 Braxton Buffalo
Miller & Mack 2641 Federal Phila
Miller & Princeton 83 Olney Providence
Miller Theresa 118 W Grand Av Oklahoma
Millers The Haag Show C R
Millers Juggling Pantages Denver
Miller & De Long Strs Chutes San Francisco
Miller John 263 Adams Strand London
Mintz & Palmer 1305 N 7 Phila
Miskel Hunt & Miller 108 14 Cincinnati
Mitchell Harry & Kate Grand Sacramento
Mitchell Wm R Wildwood N J
Mitchell & Cain Empire York Eng
Moller Harry 30 Blymer Delaware O
Montague Mona Box 207 Tuolumne Cal
Montgomery Marshall 1858 E 14 Bklyn
Montgomery Harry 65 E 110 N Y
Montambo & Bartell 85 Field Waterbury
Montrose Belle Orpheum Savannah
Mooney & Holbein Chelsea London
Moore Fred D 776 8 Av N Y
Moore Mabel Valentine Los Angeles
Mordant Hal & Co Del Prado Hl Chicago
Morgan Bros 2325 E Madison Phila
Morgan King & Thompson 316 603 E 41 Chicago
Morrell Frank Freeport L I
Morris & Wortman 132 N Wall Allentown Pa
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Morris Mildred & Co 95 N Y
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Presenting "THE OTHER WOMAN."

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Morton Paul Rathskeller Jacksonville Indef
Muller Maud 601 W 151 N Y
Mullers Four Park Saginaw Mich
Muiry Ben Grand Indianapolis
Murphy & Willard Fairhaven N J
Murray Elizabeth 537 W Cumberland Phila
Murray & Alvin Grand Albini Co
My Fancy 12 Adams Strand London
Myers & MacBryde 162 6 Av Troy N Y
Myrie & Orth Muscoda Wis

N

Nannary May & Co Empress Kansas City
Nawn Tom Lake Goegebic Mich
Nazarro Nat & Co 3101 Tracy Av Kansas City
Neal Octavia Federalburg Md
Nelson Gussie 132 Charing Cross London
Nelson Bert A 1942 N Humboldt Chicago
Nelson Georgia 2718 Virginia St Louis
Neulle Miles Del Prado Hl Chicago
Nevaros Three 894 12 Av Milwaukee
Nevins & Erwood 231 Edmond Av Chester Pa
Newhoff & Phelps 32 W 118 N Y
Noble & Brooks Saratoga Hl Chicago
Nonette 164 Henry Bklyn
Normans Juggling Sells Photo C R
Norris Buckeye Lake O

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This Week (Aug. 14), National, San Francisco.

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Norwalk Eddie 595 Prospect Av Bronx N Y
Noss Bertha 172 W 77 N Y
Nosses Six New Brighton Pa

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O

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O'Rourke & Atkinson 1848 E 63 Cleveland
O'Chas F 11 W 41 N Y
Orren & McKenzie 606 East Springfield O
Osban & Dolz 335 No Willow Av Chicago
Ott Phil 178 A Tremont Boston
Owen Dorothy Mae 3047 90 Chicago
Ozava The 48 Kinsey Av Kenmore N Y

Palme Esther Mile 121 E 46 Chicago
Pantzer Willy Hip London
Paradis Billy C N 1 Htl L'Assumption P Q Can
Parshley Park Dallas
Parker & Morrell 187 Hopkins Bklyn
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Pearse & Mason Van Buren Hl Chicago
Pearson & Garfield Plymouth Htl N Y
Pederson Bros 635 Greenbush Milwaukee
Pelots The 161 Westminster Av Atlantic City
Pepper Twins Lindsay Can
Percy & Wilson 317 E Temple Washington O
Perry Frank L 747 Buchanan Minnesota
Petching Bros 16 Packard Av Lymanville R J
Peter the Great 422 Bloomfield Av Hoboken N J
Phillips Mondane Calvert Htl N Y
Phillips Samuel 316 Classon Av Bklyn
Phillips Sisters 776 8 Av N Y
Piccolo Midgets Phenocia N Y
Pike & Calais 243 Amsterdam Av N Y
Pisano Ven 15 Charles Lynn Mass
Pisano Fred A 36 W Gloversville N Y
Plunkett & Ritter 40 Billerica Boston
Pollard Genie Gayety Stock Philadelphia
Pope & Uno Orpheum Denver
Potter & Harris 1715 Leland Av Chicago
Powell Eddie 2314 Chelsea Kansas City
Powers Elephants 745 Forest Av N Y
Powers Bros 15 Task Providence
Powers Great 134 Warren Glens Falls N Y
Price & Diston 887 Longwood Av N Y
Prices Jolly 1629 Arch Philadelphia
Primrose Four Keiths Boston
Prior The Tullu Wash
Proctor Sisters 1112 Halsey Bklyn
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Rankin Bobby Olympic Los Angeles Indef
Ratelles The 637 Petonmex Montreal
Rawls & Von Kaufman 8 Cherry Muskegon Mich
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Raymond Clara 141 Lawrence Bklyn
Raymore & Co 147 W 96 N Y
Ready G Ellis Nowlin Circus
Redner Thomas & Co 972 Hudson Av Detroit
Redway Juggling 141 Inspector Montreal
Redwood & Gordon 107 Dearborn Chicago
Reed Bros 58 Saxton Dorchester Mass
Reed & Earl 230 E 62 Los Angeles
Reeves Al 145 State Bklyn
Reffkin Joe 103 Dudley Providence
Regal Trio 116 W Wash Pl N Y
Reid Sisters 43 Broad Elizabeth N J
Reiff Clayton & Reiff 78 Stillson Rochester
Reilly & Lewis 64 W 118 N Y
Reinolds Minstrels Palace Memphis
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Renalles The 2064 Sutter San Francisco
Renshaw Bert Park Hershey Pa
Rese Len 1021 Cherry Phila
Rhoads Marionettes 33 W 8 Chester Pa
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Ripon Alf 645 E 87 N Y
Ritter & Foster 98 Charing Cross London
Roberts C E 1851 Sherman Av Denver
Roberts & Downey 80 Lafayette Detroit
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Robison The 601 Hawthorne Av Minneapolis
Robinson Wm C 3 Granville London
Robisch & Childress 950 No Clark Chicago
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Roeder & Lester 314 Broadway Buffalo
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Roland & Morin 28 Middlesex Lowell
Rolande Geo S Box 290 Cumberland Md
Roland & Francis 31 O H Block Chicago
Roof Jack & Clara 705 Green Phila
Rosales Park Bay City Mich
Rose Lane & Kelgard 125 W 43 N Y
Rose Clara 6025 47 Bklyn
Rosenthal Bros 151 Chaplain Rochester
Ross & Stuart 219 E 46 N Y
Ross Sisters 65 Cumerford Providence
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Russell-Noss Bertha 172 W 7 N Y
Rutans Song Birds Wildwood N J
Rutherford Jim H Hagenbeck-Wallace C R

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Next Week (Aug. 21), Orpheum, Oakland.

Ryno & Emerson 161 W 74 N Y

Saimo Juno Huddersfield Eng
Sampson & Douglas Ashton N Y Indef
Sanders & La Mar 1327 5 Av N Y
Sanderson's Manikins 989 Salem Maiden Mass
Sanford Jere Binghamton N Y
Sanford & Darlington 8900 Pengrove Phila
Scanlan W J 1591 Vinewood Detroit
Scarlet & Scarlet 913 Longwood Av N Y
Scheer Billy 49 W 24 N Y
Schilling Wm 1000 E Lanvale Baltimore
Schintella 558 Lyell Av Rochester
Scott Maude Belmont Mass
Scott & West 22 Division N Y
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Shea Thos E 8664 Pine Grove Av Chicago
Shedmans Dogn Dumont N Y
Shelvey Bros 265 S Main Waterbury
Shepard & Co James C 1804 Madison Av N Y
Shepperley Sisters 250 Dovercourt Toronto
Sherlock & Van Dille 514 W 135 N Y
Sherlock & Holmes 2506 Ridge Phila
Sherman & De Forest Sherman Cent'l Park L I
Shermans Two 252 St Emanuel Mobile
Shields & Galle Sandy Creek N Y
Shields Sydney & Co Columbia St Louis
Shields The 207 City Hall New Orleans
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Shrodes & Chappelle Keansburg N J
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Siddons & Earle 2515 So Adler Phila
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Simms Willard 6435 Ellis Av Chicago
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Small Johnnie & Sisters 620 Lenox Av N Y
Smiths Aerial Ringling Bros C R
Smith Allen 1243 Jefferson Av Bklyn
Smith & Adams 408 So Halsey Chicago
Smith & Brown 1324 St John Toledo
Snyder & Buckley 164 Foxall Bklyn
Socrant Bros Three 558 E 6 Detroit
Somers & Storke 15 E 2 Av Duluth
Spaulding & Dupree Box 285 Ossining N Y
Spears The 67 Clinton Everett Mass
Spencer & Austin 3130 E Phila
Spillers Musical 29 W 133 N Y
Spissell Bros Orpheum Omaha
Sprague & McNeece 632 No 10 Phila
Sprague & Dixon 506 Mt Hope Cincinnati
Springer & Church 96 4 Pittsfield Mass
Stadium Trio St Charles Htl Chicago
Stanley Harry S Grand Portland
Stanley Stan 905 Bates Indianapolis
Stanwood David 364 Bremen E Boston
Stedman Al & Fannie 685 So Boston
Steinert Thomas Trio 531 Lenox Av N Y
Sterns Al 670 S Av N Y
Stevens E 135 So First Bklyn
Stevens Paul 323 W 23 N Y
Stewart & Earl 125 Euclid Woodbury N J
Stirk & London 28 Hancock Brockton
St Elmo Leo 1221 N Redfield Phila
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Stuart Helen Los Angeles
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Next Week (Aug. 21), Bell, Oakland, Calif.
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Musical Foolishness
THIS WEEK (AUG. 15), SHEA'S, TORONTO.

Taylor Mae Airdome Flint Mich
Teal Animals Ringling Bros C R
Teal Raymond Tulsa Okla
Temple & O'Brien Lyric Concordia Kan
Terrill Frank & Fred 857 N Orkney Phila
Thatcher Eva Dendison O
Thomas & Hamilton 667 Dearborn Av Chicago
Thomson Harry 1284 Putnam Av Bklyn
Thorndyke Lillian 246 W 38 N Y

Thornton Geo A 395 Broome N Y
Thorne Mr & Mrs Harry 288 St Nicholas Av NY
Thorns Juggling 68 Rose Buffalo
Thos Three 223 Scott San Francisco
Thurston Leslie 68 W 108 N Y
Tinker G L 176 S Av N Y
Titlenia 65 W 36 N Y
Toney & Norman American San Francisco
Tops Today & Tops 3442 W School Chicago
Toubey Pat & May E Haddam Conn
Toubey Trabel & Ellis Nowlin Circus
Tracy Julia Raymond Barthold Inn N Y
Travers Belle 210 N Franklin Phila
Travers Phil 5 E 115 N Y
Travers Roland 221 W 42 N Y
Tremaines Musical 230 Caldwell Jacksonville Ill
Trent Geo & Donnie 328 W 43 N Y
Tribadours Three Park Akron O
Thrillers The 346 E 20 N Y
Troxell & Winchell 306 S N Seattle
Tuttle & May 3887 W Huron Chicago
Tweedley John 242 W 43 N Y
Tydeman & Dooley 108 Elm Camden N J

Ulline & Rose Deming Htl Chicago
Umbaulta Bros 28 Jefferson Dayton
Unique Comedy Trio 1927 Nicholas Phila

Vaggas Majestic Butte
Valadons Lea Victoria Baltimore
Valdare Troupe Orpheum Yonkers
Vass Victor 7 25 Haskins Providence
Vedmar Rene 3288 Bway N Y
Venedian Serenaders 676 Blackhawk Chicago
Verde 270 W 39 N Y
Veronica & Hurl Falls 1336 Gillingham Phila
Village Comedy Four 1912 Ringgold Phila
Vincent John B 820 Olive Indianapolis
Viola Otto Park Canton O
Violani 529 B Bklyn
Violetta Jolly 41 Leipzigerstr Berlin Ger
Vogel & Wandas Magic Et Dodge Ia
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Verde 270 W 39 N Y
Veronica & Hurl Falls 1336 Gillingham Phila
Village Comedy Four 1912 Ringgold Phila
Vincent John B 820 Olive Indianapolis
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Wayne Sisters Watson Stock Co
Weaver Frank & Co 1705 N 9 Baltimore
Webb Funny Ella Nowlin Circus
Well John S Krusstadt Rotterdam
Wells Lew 218 Shawmut Av Grand Rapids
West Al 606 E Ohio Pittsburgh
West Sisters 1412 Jefferson Av Bklyn N Y
West Jno A & Co 827 N 50 Chicago
West & Denton 135 W Cedar Kalamazoo
Weston Dan E 141 W 18 N Y
Western Union Trio 2241 E Clearfield Phila
Wetherill 33 W 8 Chester Pa

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Williams Cowboy 4715 Upland Phila
Williams Frances Park Palisade N J Indef
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Williams Ed & Florence 94 W 103 N Y
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BUFFALO BILL & PAWNEE BILL 19 Fergus Falls Minn 20 Crockett 22-23 Winnipeg 24 Grand Forks N D 25 Fargo 26 Jamestown 27 Bismarck.
DOE FISK 19 Geneva Ill 20 McHenry 22 Lake Geneva Wis 23 Des Plaines Ill 24 Wheaton 25 Earlsville 26 Morrison 27 De Witt Ia 28 Mt Vernon 30 Toledo 31 Ames 1 Glidden 2 Dunlap 3 Manning 5 Harlan.
HAGENBECK-WALLACE 19 Worthington Ind 20 Lawrenceville Ill.
MILLER BROS 101 RANCH 10 Toledo 20 LaPorte Ind 21-25 Chicago 29 Elgin 30 Racine Wis 31 Manitowoc 1 Oshkosh 2 Baraboo 3 La Crosse.
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SELLS FLOTO 19 Aurora Ill 20 Chicago Hgts 21 So Chicago 22 Ottawa.

LETTERS

Where C follows name, letter is in Chicago.
Where S F follows, letter is at San Francisco.
Where L follows, letter is in London office.
Advertising or circular letters of any description will not be listed when known.
Letters will be held for two weeks.
P following names indicates postal, advertised once only.

Adams R C (C)
Adeall & Parker (C)
Albisher Fred (C)
Alexander & Hughes
Allen Chas H
Allen Nita
Allen Fred (C)
Almont & Dumon (C)
Altoun Grace (C)
Alton Ethel (C)
Ames Miss (C)
Amsterdam Quartette (C)
Anderson H
Arrell Franklyn
Arthurs Pauline (C)
Austin Wm H (C)
Avery & Hart
Baker, Myron (C)
Barlow Josephine (C)
Barnes Stuart (C)
Barry Katie
Bartelli Buster (C)
Beide, Fred F (C)
Bell & Henry (L)
Bellamy W H (L)
Belmont Belle (L)
Berg Liddy
Berger Edgar
Berrett J (L)
Betts & Fowler
Beyan Alex (C)
Beverly Sisters
Black Ben
Blanchard Evelyn W (C)
Bloomquest Geo (C)
Bowman Chas (C)
Brown Francis
Brown Raymond
Browne Frank
Buckleys Musical
Burke Jno E (C)
Burns Jack
Burrell Jimmie (C)
Bush Johnny
Campbell Jack
Carney Flo (L)
Carney Don (C)
Carr Maybelle
Case C M (C)
Cass Maurice (C)
Cate B J

Chartre Sisters (C)
Chevalier A (L)
Cladus & Scarlet
Clark Marie (C)
Clark & Verdi (C)
Clay Helen
Clayton Carlos (C)
Clifton Pearl
Cohen W H (C)
Coleman Billy
Collins W D (C)
Cooley May (C)
Cooper Geo
Cooper Mabel
Crapeau Harry (C)
Crested Ed (C)
Crestford Jessie (SF)
Cuell J (C)
Cunningham & Ross (L)
Dagnue Clara
Dale Deba (C)
Daly Billy
Daly & Weil (C)
Darrell Trizie
Day Carita (C)
De Balestier Animals (C)
De Armo Chas
Debonair Louis
De Corcia Ed (C)
De Felice Carlotta
Defrey Gordon (SF)
Dekum Frank (C)
De Lesque Arthur (C)
Deming Arthur (C)
Dermont Arthur (C)
De Rulle Bee
Devos Pasquelina (C)
De Wolf Linton
Dobladoss Sheep
Dockey Will (C)
Dorothy Gavin
Doughtys Musical (C)
Dunedin Queenie
Dwyer Nellie (C)

Earl Lolo Lee (C)
Early & Laigt (C)
Earle Frank (S F)
Edward Dandy (L)
Edwards Jessie (C)
Edwards & Glenwood (C)
Elton (C)
Emerson & Summers (C)
Emmett Eugene
Eske Will
Ethella Vivil (C)
Evans Clarence
Exela & Franks
Farnum Dick
Fay Eva
Fay Mrs H (C)
Fay & Kirsnon (C)
Fennell & Tyson (C)
Ferris M
Finch Leon (C)
Finley Willie (SF)
Fischer J J
Flitzgibbons Ned
Flower Cora (SF)
Flynn Earl (C)
Folsom Gertrude (C)
Foster & Hughes
Francellias Great (C)
Freeman Harry J
Fregoli Mille (C)
Fuller Bert (C)

Gallager Ed
Garrett Sam (C)
Gartelle Bros
Gassman Josephine (C)
Geddy Sam (P)
Gent M (L)
Gibney Marion (C)
Gilliland Earl (C)
Gloss Lottie
Gloss Augusta
Gordon Max (C)
Grade Gustav
Grady T J (L)
Granville Dorothy
Gregory F L (L)
Gross Wm (C)
Gruet Jack
Gypsy Girls (C)
Hadley Florence (P)
Hale Jos M (C)
Hall Billy Swede (C)
Hamlin Frank (C)
Hammersley C H

Harley Jas T
Harper Billy
Harris & Troy
Havel O'Brien
Hawkins Jack (C)
Hayes Carrie
Hayes Sully (C)
Hayes Geo Harris (C)
Haywood Harry R
Healy Dan (C)
Hefron Mrs (C)
Heldberg Quartette
Henderson F C (C)
Henry Dick (C)
Henshaw Ed
Hill Emma (C)
Hill H P (C)
Hines & Remington
Hodges Musical
Hodgins Belle (L)
Holland Violet
Holtman Dick (SF)
Hone Chas
Hood Sam (C)
Hoppe A
Hornbrooks Bronchos (C)
Hoshi T (C)
Howard May (C)
Hudson Leon (L)
Huntress (C)
Hurleys The

Inglis Gus (C)
Ingrams Two (C)
Irwin & Herzog (C)
Packson Harry & Kate
Jarvis Frank (C)
Jerome & Hunter
Jewett Ethel
Johnson Rose (C)
Johnstone Ralph
Jolson Al
Jones Alfred (C)
Jordan Alice
Julius Stephen (C)
Junius Theo
Kearns Jack (C)
Keller Fred (C)
Kelley J H
Kelso Louis (C)
Kelson Mrs S (C)
Kenny Bert (C)
Kinsol
Kirk Ethel (C)
Kline Sam (C)
Knauber Carl
Konnerz Jack
Kronman Ewald (C)
Kurtz Lizzie
Ladieu Chas (C)
Le Drew Paul
Lambert (L)
Lamont Ollie
Laurent Marie (C)
Lavelle Ella (C)
Lawson & Nanan (C)
Le Cleare Violet (C)
Lee & Jefferson
Lefferson Linford A
Lehman L (C)
Leonard Danl
Levy (C)
Levy & Ellis (C)
Leonards The
Lester & Moore (C)
Levis & Lloyd
Lewis Dave
Lewis Fred (C)
Lewis Harry
Lewis Marie
Lewis Ray
Lewis Sam B (C)
Lighthawk Earle (C)
Lloyd Ray
Lol Donita (C)
Lottinas Three
Luttrimer Al (C)
Lyman Twins (C)
Lynn Agnes

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Madden Mary
Maitland Mabel
Maie Esuna
Manning Sisters
Marcellines The (C)
Marsh E W (C)
Marshall & King
Martine Victor (SF)
Mason Four (C)
Maragno Chas (C)
Mayers J (L)
Maynard Claire (C)
Maynard Dot (C)
Mayo & Jeanette
McAvoy Alice (C)
McCafferty Pat (C)
McCann Mr & Mrs (C)
McCowan John J

Mack & Mack
Madden Mary
Maitland Mabel
Maie Esuna
Manning Sisters
Marcellines The (C)
Marsh E W (C)
Marshall & King
Martine Victor (SF)
Mason Four (C)
Maragno Chas (C)
Mayers J (L)
Maynard Claire (C)
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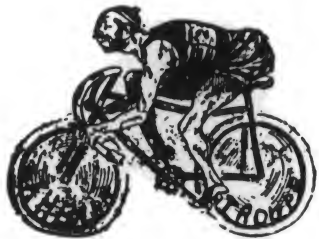
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WHAT

BAYARD

The renowned critic of the LONDON SUNDAY CHRONICLE, thinks of

FRIEND

AND

DOWNING

The Best Hebrew Couple

I cannot pretend that I have much regard for the average Hebrew comedian. The class threatens to develop into something worse than the red-nosed comic. There are a few notable exceptions. One is Friend, of Friend and Downing. He has a perfectly natural fund of humor which flows easily and readily. He has not made himself an extremely dirty Hebrew as some have done, and he does not search for extremes in his ingenuities.

Downing, who plays the "straight" part, is smartly garbed, clean cut and quick to his points. His voice is queer enough to interest, and his brogue is sufficiently Irish without being rock-hewn.

I have no hesitation in awarding Friend and Downing the palm in the Hebrew couples class.

"Read that last line over again"

Wilfred Clarke

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Oh! how I hate those guys.

Van Hoven

Rutledge and Pickering's new act is great.—Yes, Bunchu and Alger, I heard of your wonderful success at Keith's, Boston, Aug. 8. I am doing nicely at New Brighton Theatre this week.

PAT CASEY, Mgr.

Send mail to Bamberg Magic Co., Broadway and 28th St., New York.

Oh! how I hate a manager who cans acts.

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McDonald Jas (C)
McGloine Edna
Merodith Sisters
Millership Lillie
Mitchell Ethel (C)
Montgomery & Moore
Montrose Marie (C)
Moore Helen J
Moore Wm F
Moore Tom & Stacia (C)
Moss Mr (L)
Murphy D Theo (C)
Nelson Bert (C)
Newell & Niblo (C)
Nichols Caroline (C)
Nichols Nelson & Nichols
Norris C I (C)
O'Neil M
Osborne Elmer (C)
Otto & West (C)
Owens Mrs A M
Owley & Randall
Packard Thad C (C)
Paka Toots
Palmer Joe (C)
Parker Ethel
Patterson Bros
Patty Felix
Pauli & Kent (C)
Paulus & Long (C)
Pearl Katherine
Perkins E J (C)
Petroff (SF)
Parr Wm F
Phama (C)
Pierce & Roslyn (C)

Pierson T
Potter Harry (SF)
Potter Billy
Pressley Blanche
Primrose Anita (C)
Quealy Jas (C)
Rajah Great (C)
Reid Florence (C)
Reiff Geo
Reinhard Wm (C)
Reis Julius
Renee Elsie
Rhodes Mr (C)
Rice Mrs John
Rich Geb F (C)
Riesner & Gore (C)
Riley Ed (C)
Roberts Joe
Robinson Alice (C)
Rogee Leon (C)
Roma Kate
Romaine Justus
Romany Opera Co (C)
Rosa Margaret
Rose Clarice (C)
Rose & Ellis
Ross Fred (SF)
Roth T (C)
Russell Phil
Russell Ida (C)
Russie Frank
Ruzinski Maika (C)
Sale Chick (C)
Samiyara M (C)
Sanford Walter
Santell Great (C)
Saubert Harry
Saxon Hugh
Scott & Wilson (C)
Seafcher E
Selley Mayme (C)
Shannon Hazel (C)
Shirley & Reynolds (P)
Shelton W A
Sherman Charlotte (C)
Shields Great (C)
Shields & Rodgers
Shillitz One (C)
Simms N (L)
Simms Willard
Smith Ernest
Smith Frank P
Smith Jas (C)
Smith Tom
Smith & Fowler (C)
Sorensen Chris (C)
Springford Twins
Stanley & Weaver (C)
Startewant Adele (C)
Steele C L (C)
Stewart Beatrice (P)
Stillman Sue
Stumps Musical
Stork Sisters
Straw Nina

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Notice Artists

During the summer I will devote my time exclusively to the drawing of lobby cartoons, illustrations of acts, etc.
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Temple D (L)
Templeton R (L)
Texio (C)
Thompson Florence (C)
Thompson Violet (C)
Toubadours Three
Tuell Elsie (C)
Van Chas & Fannie
Van Hout Jan (C)
Van Ruth (C)
Van Wormser Clara B (S F)
Vaughn Ednd (S F)
Vaux Clyde
Veldmann Marie
Venetian Street Musicians (S F)
Von Jerome Mr
Wade Willie
Waldo Grace
Walker Harvey
Wallinsley Frank (C)
Walsh Leah (C)
Walter L E (C)
Ward & Harrington (L)
Warne Dave (C)
Watson Geo W
Webb Harry L (C)
Welch Joe
Wells Richard (C)
Whelan Lew (C)
Whelan Geo
Whitbeck Jane
White Bert (C)
Willis & Collins
Wilson Grace (C)
Winchester E L
Winfield Geo
Winston Ed
Winstons Seals
Withers Jack (C)
Withro Nancy
Withro Nancy (SF)
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Direction ALBERT SUTHERLAND

It isn't the name that makes the act—
It's the act that makes the name.



THE KING OF IRELAND JAMES B. DONOVAN AND RENA ARNOLD

QUEEN OF VAUDEVILLE
DOING WELL, THANK YOU.
Director and Adviser, King Pat Casey



Extra
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Pan-
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at
Bel-
fast.

This week in Edinburgh we go into a candy shop and ask the lady: "Have you any chewing gum?" She says: "No, I have no Gramophone, nothing but a piano." This illustrates about how the Scotch understand an American.

If we ever get back to the "Childs' restaurant" an' get our lip around one of those "Corn on the Cob" and that "Stack of Wheats" in the morning it's all to the "mummy an' 'lasses."

Don't forget to ask us about "GEE WHIZ" when we return; it will be a surprise.

We are in "History" up to our neck this week with a little rain dashed in.

Still at the same old 418 Strand, W. C., care VARIETY, London.

VARDON, PERRY and WILBER

Lottie Bellman

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A Classy Singing and Talking Comedietta.
An Original Playlet in "ONE" by Louis Weeslyn

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ALF. T. WILTON, Representative.



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Presenting an unusual novelty, including
Arrow Shooting, Balancing, Juggling, Dancing,
new style Boomerang Throwing, and other
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PAT CASEY, Agent

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FOLLIES OF 1910.
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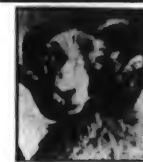
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Trained Sheep and Pig.
Only flock of trained
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"BACK AT THE WHITE HOUSE"

By James Madison

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98 Charing Cross Road, London, Eng.

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AND THE

TWO ZOLARS

VAUDEVILLE'S CLASSIEST "GIRL ACT."
Pantagas Circuit, Sixth Annual Tour.

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LADY and TWO
GENTLEMEN
"ACME OF
EQUILIBRISTS"

What the Buffalo and Toronto Critics Say About

ETHEL GREEN'S

NEW SINGLE ACT

Actual "Break-in" Week, Shea's, Buffalo, Aug. 1st
5 Songs—Did 23 Minutes—5 Changes

BUFFALO "TRUTH"

The real star headliner, the essence of charm, the perpetual delight, is Ethel Green whom we saw in "Dick Whittington" at the Teck a time ago. Miss Green makes her first all-alone appearance in vaudeville this week. The last time she was at Shea's was when she was the passenger in the freight truck which Mr. Gaston rolled across the stage—same as he did last week only with another girl. Miss Green hasn't any occasion to wonder whether she can go it alone after the reception she has been accorded this week. When she sang her songs Monday night—and she has a different gorgeous gown for every song, the audience gave her encore after encore and she bowed and smiled and tried to get away. Even after the letter for the next act was flashed out on each side of the stage the applause continued and the stage manager had to shift the letter back to her act and she sung another and very funny little songs dressed as a sort of Buster Brown girl. You've heard soubrettes and prima donnas on that stage at Shea's haven't you? And you've gone away filled with the lush of music. But if you've not heard Ethel Green you've not yet completed the cycle which rounds out a perfect enjoyment. There is a something about this Ethel Green girl which gets to you. She has a coezy sort of voice and she sings with a charm which is all her own; she is not a bewilderingly pretty doll-faced girl, but she is good to look on for there is character and human interest there;

and she is chic, winsomely chic; and as she sings song after song you grow to a sense of regret that it is so soon to stop, this wondrously alluring voice; and so you join with the rest of the devotees of this girl and her voice and her personality in applause because there is a fascination creeping in and about you. You see all the rest of the bill and you laugh at the comedy and enjoy the stunts, but what you carry away from Shea's when all is done is the memory of the singing and the charm of the Ethel Green girl who is making her first all-alone appearance in vaudeville. She is the best single girl star headliner that Sheagoers have seen in a mighty long time before they see her equal.

BUFFALO "ENQUIRER"

Dainty and pretty Ethel Green, of "Dick Whittington" fame, is a strong feature of the bill and the greeting she received yesterday demonstrated that she is popular with Sheagoers. She sings several of the latest songs with chic and her voice is unusually excellent. Her costumes are dreams which women will recall. This charming woman sang until she was on the verge of weariness, so delighted were those who so enthusiastically appreciated her excellence.

BUFFALO "COURIER"

There's Miss Ethel Green, dainty, charming, sweet, with a voice of wonderful purity,

who sings a wonderful variety of songs. She is almost bewildering in her versatility. Miss Green was a vocal feature with the musical comedy, "Dick Whittington," and is no stranger in Buffalo. The audience encored her to the point of exhaustion.

BUFFALO "NEWS"

Ethel Green, billed as having been a feature of "Dick Whittington," sang her way right into the hearts of the large audience at Shea's last night. She is a graceful, charming young woman, who shows exquisite taste in the way of gowns and good, common sense in the selection of songs, the former being exceptionally beautiful and the latter new and catchy.

BUFFALO "EXPRESS"

Ethel Green, last seen here as "Dick Whittington," appears in a series of character songs and is one of the hits of the week's bill. Miss Green's work is varied and clever and her personality adds much to her songs.

BUFFALO "COMMERCIAL"

Ethel Green had one of the most pleasing numbers on the bill. She was encored again and again. Her songs are clever and she sings them exceedingly well. Her charming personality adds considerably to the songs she sings.

BUFFALO "TIMES"

Dainty Ethel Green, late of "Dick Whittington," is as charming as ever. Her versatility adds greatly to her success. Her songs were pleasing and she answered many encores. Her gowns are elaborate in every detail.

TORONTO "TELEGRAM"

The bill presented at Shea's new theatre before a crowded house last night was uniformly good. But it was Ethel Green, introduced as the "late feature of 'Dick Whittington,'" who set the audience on edge and kept them there, responding to repeated encores. What did she do? Well, she sang songs and looked nice, and the songs were not of the cold storage kind.

TORONTO "MAIL AND EMPIRE"

When Miss Ethel Green appeared here last season in "The Rose of Algeria" and "Dick Whittington," she established herself at once as a favorite, both on account of her charm and her ability as a comedienne. She emphasized the good impression by her work at Shea's Theatre yesterday. Miss Green has a light soprano voice, and she shows great cleverness in her use of it. She has five songs which are all new, and she brings out every point in them with a demure grace and a sureness which few vaudeville singers possess.

TORONTO "DAILY STAR"

(August 9, 1910)

**ETHEL GREEN IS
A HIT AT SHEA'S**

**Sings Five Songs and Has a New Kelly
Ditty that Catches Audience**

Ethel Green, dainty and demure, was the hit of the bill at Shea's last night, though she doesn't happen to be the headliner. Torontonians remember her as the most delightful feature of "The Rose of Algeria" and "Dick Whittington" last season, and she was warmly welcomed when she tripped out on Shea's stage yesterday. She sang five songs in her own pleasing and peculiar style, and her new "Kelly" ditty made a great hit with the gods. Incidentally, little Miss Green wears some swell gowns.

A BIG SPECTACULAR NOVELTY

A \$5,000 PRODUCTION

JOHN B. HYMER

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"TOM WALKER ON MARS"

A Fantastic Musical Comedy Depicting the Adventures of Old Tom Walker on the Planet Mars

A CARLOAD OF SPECIAL SCENERY AND ELECTRICAL EFFECTS

YOU KNOW—"The Devil and Tom Walker" WELL, WATCH—"Tom Walker on Mars"

The Most Elaborate and Gorgeous Stage Setting Ever Placed on the American Vaudeville Stage

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WRIGHT—CANTWELL—MURPHY—GIBNER

"One Thousand Pounds of Harmony"

Meeting with Great Success. **THIS WEEK (Aug. 15), Hammerstein's.**

NEXT WEEK (Aug. 22), Keith's, Boston.

Management

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WILLIAM MORRIS

announces

**JULIAN
ELTINGE**

In a Farewell Tour of Eight Weeks

Opening Aug. 22d, American Roof Garden, New York City

Farewell to

**"The Lady of Mystery," "The Olden Days,"
"The Bathing Girl" and "That Spanish American Rag"**

TEN CENTS

VARIETY

VOL. XIX., NO. 12.

AUGUST 27, 1910.

PRICE TEN CENTS.



"THE LITTLE PUBLISHER WITH THE BIG SONG HITS"

The **HARRY COOPER** Music Pub. Co.

1416 BROADWAY, N. Y. CITY

5—BIG SONG HITS—5

1. "WHEN THE OLD OAKEN BUCKET WAS NEW."

Lyrics by **GEORGE J. MORIARTY**

Music by **JOE COOPER**

This is a great song; the best ballad ever written.
A new idea and a corking good one.
Any singer can sing this song and put it over.
And for a Quartette, I don't know of any better.
Quartets won't go wrong by taking my advice and singing this song.
You know, I have had some 16 years' experience with a quartet
And can safely say that this is "some" song.

2. "IN MY OLD HOME TOWN"

Lyrics by **J. BRANDON WALSH**

Music by **AL BROWN**

Another great song. If you want a good opening or closing song.
Full of life, full of ginger, full of fire and full of music.
Get this one, as it's certainly the goods. Quartet could "kill" this song and Musical Acts
can "Murder" it.

3. "MY ROSY CHEEKS"

Lyrics by **DAVE OPPENHEIM**

Music by **JOE COOPER**

Still another great song. This is a quaint song, full of love and sentiment, with a beautiful
little love story.
Any one can sing it and make good. You needn't have a voice, for
You can speak the words. Don't fail to get this one.

4. "GEE, BUT SHE'S A WONDERFUL GIRL"

Lyrics by **EDGAR LESLIE**

Music by **AL PIANTIDOSI**

And yet another great song. You know these two writers have written some "wonderful"
songs, but the "wonderful" girl is the most "wonderful" song they have ever written. I have
taken from 6 to 7 encores every day at the American Music Hall with this number.
So fall in line and come up to hear it. It's "wonderful."

5. "I CAN'T MISS THAT BALL GAME"

Lyrics by **GEORGE MORIARTY**

Music by **JOE COOPER**

'Tis useless to talk about this song, as everybody knows it takes a shoemaker to make shoes,
a boilermaker to make boilers.
So, it takes a ball player to write a ball song and George Moriarty and Joe Cooper made a
"Home Run" when they wrote this one.
Come and hear it or send for it.

ALL THESE SONGS ARE PUBLISHED BY THE

HARRY COOPER MUS. PUB. CO.

1416 BROADWAY, N. Y. CITY

WILL BE GLAD TO HAVE YOU COME UP AND HEAR THEM, WHETHER
YOU USE THEM OR NOT.
WE HAVE THE MOST EFFECTIVE SLIDES FOR THESE SONGS EVER
MADE. THEY CAN BE HAD AT OUR OFFICE, 1416 BROADWAY,
OR AT LEVI'S, 24 UNION SQUARE, NEW YORK CITY.

VARIETY

Vol. XIX. No. 12.

AUGUST 27, 1910.

PRICE TEN CENTS.

UNITED'S NEW BOOKING SYSTEM BRINGS GREAT DISSATISFACTION

**Artists and Agents Agreed It Is Bad for Them. United
Writing Direct to Acts. New Agency Law
Held Accountable.**

Great dissatisfaction has been expressed during this week over the new system of booking installed at the United Booking Offices by John J. Murdock, who has it in charge.

As reported in VARIETY last week, the system is announced by the United to primarily be for the booking of acts over the "small time" of the agency. Information from artists this week, however, is to the effect that when personally requested to call on either E. F. Albee or John J. Murdock in reference to booking, a certain price was set for their services, which included all the bookings in the office for the season.

It is said that artists by seemingly a common understanding have determined to stand by their agents, looking upon the move by the United as having an ulterior object, which will not accrue to the benefit of the actors.

At the United offices this week it was said that of the many letters mailed out to acts, offering a price direct, with an offer of five per cent. commission only to be charged, that but two did not bring results.

This statement was not borne out upon investigation. In one instance only could it be learned that an act had "fallen" for the United's move. In this especial case, the agent for the act had informed it that \$200 could easily be secured for the season, and by being patient, \$250 would be forthcoming. The act replied to its agent that nothing less than \$250 weekly would be accepted. Upon receipt of the letter from the United offering \$200, the act called at the big agency and signed for that amount, much to the disgust of the agent, who said he

did not care particularly about the lost commissions, but was sorry to see that the act could not realize the "cut," for this season might prove to be an opening wedge for another next season.

The agents look upon the move by the United as not for the betterment of booking conditions, nor the improvement of an act's routing, but as meaning that the United, taking advantage of the new agency law, sees a way to gradually but surely clip down salaries, and within a year or so, if successful, be in a position to throw all bookings into any agency or firm of agents it may wish to.

One agent said this week: "This was predicted while the agency bill was pending. I remember remarking to myself while reading an editorial in VARIETY saying that perhaps the United wanted the bill to pass and that the promoters of it might be working right into the hands of the United; that that was probably so. This outcome is not unexpected by me, nor could it have been by anyone who has watched the United in its agency manipulation of the past year.

"Personally, I don't mind it, for I don't believe the United can take away one of my acts. The acts know what the agent does for them, and it is but a few who believe they can do as well with managers themselves as their agents can. That they can is out of the question. It isn't possible. Managers don't pat us agents on the back, and if they do, it doesn't reduce the salary of an act any."

It was also reported this week that the stand taken by the United had frightened some of the turns known as "office acts." These latter, for-

(Continued on page 6.)

"BLACKLIST" MEETING.

A meeting was proposed at the United Booking Offices early in the week by the managers in that agency for a general talkfest, which was to include a discussion of the "blacklist." The meeting was first suggested for last Friday, but adjourned until this week.

Several managers are viewing the "blacklist" with avidity, and there is reported a strong disposition of several United men to declare that they will book from that list the acts they may want.

It is said this feeling upon the part of their associates has been communicated to the executives of the United, who have invited the open talk to ascertain what course it will be the most advisable to pursue.

THE ROSES DIVORCED.

The New York Supreme Court last week separated the Roses, Julian and Frances, the latter known on the stage as Frances Cameron, of "The Merry Widow."

Miss Cameron secured the interlocutory decree from her husband. Julian will pay alimony by the court's order.

"HIP" SHOW TRAVELING?

Philadelphia, Aug. 25.

It is announced here that Philadelphia will be visited by the New York Hippodrome Company this season and that the Philadelphia Opera House, formerly Hammerstein's, has been engaged for six weeks, beginning the latter part of October.

It is said the "Hip" Company will also visit Chicago, Baltimore and probably Washington and Cleveland. Alfred Hoegerle, prominent in the management of theatrical enterprises for many years has been engaged as the new resident manager of the house.

DANCERS FARE WELL.

(Special Cable to Variety.)

London, Aug. 25.

The Six American Dancers, opening at the Palace, Monday, after a few weeks in the provinces, did finely.

MONKEYS AGAIN IN PARIS.

(Special Cable to Variety.)

Paris, Aug. 25, 1910.

The Olympia opened here Friday night without a public rehearsal. "Prince Charles" was the hit of the bill, with Wenzel's Ballet in second position. The others were Harry De Coe, the Four Harveys, the Palmeys, Redford and Winchester.

The Folies Bergere will open Sept. 1. The bill as booked at present is the Great Rowland, Max Gregory, Martin Brothers, Heindrecht Sisters and Trapnell Sisters, featured.

Reynolds and Donegan, engaged to open the first week at this house, will not appear, owing to Nellie Donegan being confined to a hospital in London, after having undergone an operation for appendicitis. Bostock's monkey has been canceled.

The program for the Alhambra, opening Sept. 1, has Seeths' monkeys, "Monsieur and Madame" as the headliner.

JOLSON A MINSTREL STAR.

While Al. Jolson is playing over the Orpheum Circuit, his manager, Arthur Klein, is in negotiation, about concluded, for Mr. Jolson to star in a minstrel troupe for next season ('11-'12). The show will be built for Jolson, who will travel with it west of Chicago only for that season.

In the western section of the country, Mr. Jolson is accepted as the owner of all he surveys when he surveys it.

The following season, Mr. Klein will bring his star and black face troupe east. The minstrel man is under contract to Klein for seven years.

MYSTERIOUS ACT FROM BUDAPEST.

The Great Ariadne, in a sketch by the same name, is a "mysterious" act under the direction of William L. Lykens.

The young woman has just arrived from Budapest, per Mr. Lykens. In the act she will sing and dance, with seven young women for assistance.

ISMAN PASSES TO LOEW.

Marcus Loew has entered into an affiliation with Felix Isman, as a result of which the Loew office will take over the bookings of the Orpheum, Boston, Sept. 12. Until then, the house, which opens on the "small time" Monday, will be booked by the William J. Gane office. Isman lately acquired the theatre, formerly on the Morris Circuit.

It is evident that the association of Mr. Isman with Marcus Loew is a last minute development, for the Gane office had already sent out contracts for the Sept. 12 week.

The entire Orpheum show, as framed up for then, was submitted to the Loew office for approval. Some of the acts booked were retained, others, on which there was a question of price, were taken out.

22 RUSSIAN DANCERS.

A bunch of twenty-two Russian dancers are to appear at the American, New York, Sept. 5. The group will be under the direction of G. Molasso, who is staging the act. Among the foreigners are Sonia and Oviordia, of the best of all the Royal Court prouetters from St. Petersburg, claims Mr. Molasso, who will make affidavit, so he says, that every dancer in the company has been especially imported from the land of the czar for the American engagement.

About the same time Percy G. Williams is reported to have dated Russian dancers from the other side for one of his New York houses. Mr. Williams' contract for them, as far as known, antedates Mr. Morris'.

Later in the season, Molasso has a new production for presentation. It will be named "The Roman Bath," and include sixteen people. The American is to be the scene of that act, also.

"BARNYARD" ON TOUR.

Chicago, Aug. 25.

In its last week at the American Music Hall, "A Barnyard Romeo," starts upon a road tour Sunday night, going to Omaha where it will be the feature of the bill which, next Monday, dedicates the new American Music Hall. Dorothy Vaughan last Tuesday began rehearsals of the part originated by Stella Mayhew and now being played by Zay Holland. Miss Vaughan will open as "The Goose" in Omaha, engaged for the road season.

From Omaha "Romeo" goes to St. Louis, after two weeks, to open the former Princess as the American Music Hall. Its next stand will be the Orpheum, Cincinnati, where it will again be the opening season feature.

HILLIARD SUSPECTED.

"Blinky's Last Trick" is the title of a new act that is soon to be offered in vaudeville, with a former vaudevillian, now a legitimate star, in the title role. The rumor is that this actor is none other than Robert Hilliard, supposed to be preparing for a continued starring tour in Frederic Thompson's production, "A Fool There Was."

The co-authors of the piece are Richard Warner and Maurice Frank.

LONDON OFFICE FOR S-C.

That the Sullivan-Considine Circuit has decided to establish a London agency for the importation of foreign acts to their American chain of vaudeville theatres in the west, was a surprising bit of news, given out this week at the New York headquarters.

Up to this time no American vaudeville circuit, excepting William Morris, has deemed it profitable or necessary to have a permanent representative in the English capital. The Morris London office besides booking for its principal circuit, also interbooked, becoming an English agency thereby.

For the foreign representative, Sullivan-Considine has selected B. Obermeyer, one of the best known of all foreign agents, and who for many years has made New York his principal point, though spending the greater part of each year travelling abroad.

Mr. Obermeyer will leave for London Sept. 16. Upon arrival he will select his office location, and commence booking operations. The office will be Sullivan-Considine's, Mr. Obermeyer acting as representative only, and while conducting a booking business which will include the placing of acts abroad as well, in Great Britain and the Continent, the agency will be a branch of the several booking offices Sullivan-Considine have between New York and San Francisco. John W. Considine arrived at satisfactory arrangement with Mr. Obermeyer before the head of the circuit departed westward, after recently returning to New York from the other side.

Mr. Obermeyer takes up his London station with an exceptional record. It is talked of among the people conversant with the foreign bookings that "Obey" has a larger percentage of successes brought over here from Europe than any of his contemporaries. He is as well versed in American vaudeville as he is on the European situation, and he knows both thoroughly. Also well liked personally, with a spotless reputation among foreign artists and managers for fair dealing and integrity, Mr. Obermeyer bids fair to build up the London Sullivan-Considine agency into a formidable concern.

His last connection was as the American representative of Somers & Warner, Londoners. While acting in that capacity Mr. Obermeyer exported a great number of American acts to the other side, where they successfully appeared in the leading halls.

HOBART-HERBERT SKETCH.

Another vaudeville sketch, the combined efforts of George V. Hobart and Victor Herbert, will be produced before long by Jos. Hart.

Mr. Hobart will attend to the words; Mr. Herbert supplies the music. Thirty people will be required to properly place the act before vaudeville.

The last variety turn from the authors was "The Song Birds."

MAY YOHE STRICKEN.

San Francisco, Aug. 25.

May Yohe, while appearing in a cafe here, was stricken Tuesday with paralysis. It will probably end her stage career.

COMMISSIONER'S TROUBLES.

During the past week things have been humming in the office of Herman Robinson, the Commissioner of Licenses. Monday the inrush of contracts for approval began, and since an average of 150 contracts have been submitted daily to the Commissioner, who has been forced to work overtime approving them.

Several questions under the new Agency Law have arisen in the past week, and the Commissioner has placed them before the Corporation Counsel for a ruling.

The principal trouble now seems to be in regard to filing the contracts of acts that are called upon at a moment's notice to fill disappointments. During the week this question has come up several times. The Commissioner has been forced to remain at his office until late into the night to approve of contracts in the cases of disappointment fillers.

Another question is in regard to the club agents. These gentlemen claim that they are no longer agents, but that they are direct employers, doing contract work, the same as a building contractor.

The third question is in regard as to exactly which copy of the contract is to be signed by the Commissioner. At present the contracts are all made out in triplicate, one for the artist, one for the house manager, and the third for the agency. The Commissioner is in doubt as to whether all three should be signed by him or not, and in the latter case which of the three is he to sign.

It is expected that there will be a ruling handed down from the office of the Corporation Counsel early next week.

EDWIN ARDEN BACK.

"Capt. Velvet" and Edwin Arden will return to vaudeville together, under the direction of Alf T. Wilton. The debut of the legitimate actor and the sketch he once before appeared in, may be at the Majestic, Chicago, some time next month.

SAVAGE LEAVES CRITERION.

Atlantic City, Aug. 25.

After presenting three of his shows at the Criterion, Col. Henry W. Savage has given it up. The Criterion was a "pop" vaudeville house before the Colonel took hold. Now it is a picture house following his departure.

The theatre has 900 seats. Seventeen shows were billed as "coming" before Mr. Savage grew tired. The limited capacity is given as the reason for the withdrawal.

MABEL BARRISON'S YEAR'S VACATION.

Chicago, Aug. 25.

Mabel Barrison arrived in Chicago this morning, and will remain with her husband, Joe Howard, until reopening in "Lulu's Husbands" for the Shuberts. After a month with that piece, Miss Barrison will take a vacation for a year, retiring from the stage for that length of time, traveling with her husband to the Coast, where he goes as the star of a piece written by him.

Matt Keefe has joined the George Evans Minstrels.

GERMAN MANAGERS' CONDITION.

Berlin, Aug. 15.

The International Music Hall Managers' Association here have amended their contracts with the following two clauses which will become active immediately and be placed into use by all the managers in the association.

The clauses relate to penalties that are to be imposed in the matter of missed performances and to the making of contracts by wire.

In the former case all penalties exacted will be pro-rata to the weekly salary and in the latter instance all telegrams that are sent closing engagements will have to contain the word "Verbandsvertrag," (Manager's Union Contract or Red Seal Contract) which indicates that the engagement is based on the conditions of the Red Seal Contract printed in black, and that the penalty is fixed to the amount of the salary.

Under this clause it is also prescribed that all "special conditions" must be mentioned in the telegram. Without mention of such conditions, it is understood that the salary is to be less the usual percentage. Any other deduction or omission of percentage has also to be stipulated.

SHUBERTS' "AEROPLANE GIRL."

Next week rehearsals start for the new musical comedy, "The Aeroplane Girl," a Shubert production. Bailey and Ausin are to be featured in it.

Vesta Victoria opened Monday at the Majestic, Milwaukee.



PAULINE COOKE.

MISS COOKE, pictured above, was formerly of COOKE AND CLINTON, who for many years appeared in public with their sharp-shooting feats.

"COOKIE," as Miss Cooke is popularly called, is contemplating re-entering vaudeville in the agency line. She was at one time a traveling representative for JENIE JACOBS, when Miss Jacobs conducted her own agency. In that capacity "COOKIE" made several trips abroad. Her knowledge of the show business she has been a part of is thorough, and Miss Cooke possesses that gift given to but few agents—of selecting "winners." SCHRODE AND MULVEY, "discovered" by Miss Cooke for MISS JACOBS, are a shining example of "COOKIES" judgment.

ATTEMPTED AMALGAMATION BY BECK, THROUGH MORRIS

Independent Said to Have Been Taken In, and United Will Be Invited to Join. Big Fight Possible.

Everyone had a hand at mangling the reports this week of Martin Beck and William Morris joining. The rumors first came out Monday.

Nothing authentic could be obtained. Mr. Beck returned to New York from the west Thursday. Mr. Morris would not talk on the subject.

The information obtainable said ha Messrs. Beck, Morris Meyerfeld, Jr., and Morris spent one day in a conference, and when it was ended, something definite had been arranged for.

From reports there seems to be sufficient grounds to believe that some kind of a deal has been arrived at between Beck and Morris. Exactly what this is no one outside seen appears to know.

The opinion is that Mr. Beck will attempt, before any particulars are divulged either by him or Mr. Morris, to induce the United Booking offices managers to enter the compact, presenting a solid front of the "big time" vaudeville in combination.

Another strong report was that the United managers were still looking for Morris and his circuit early in the week in the hope of forestalling Mr. Beck's plans.

Many people predict a "break" between the United and the Orpheum Circuit people, which will split up the present booking arrangement in the east.

WINDYTOWN SWELLED UP.

Chicago, Aug. 25.

The common run of vaudevillian has been compelled to fight for his oxygen for the past several days, the presence of vaudeville greatness "in our midst" having cast the small fry we are accustomed to mingling with quite in the shade. The roll-call started Friday when John Considine stopped off on his way home from Europe. Sunday's "Twentieth" brought Martin Beck, M. Meyerfeld, Jr., Fred Henderson and Pat Casey from Broadway to change cars here for Duluth where the new Orpheum opened Monday afternoon. Sunday night Edward L. Bloom, general manager for William Morris, Inc., came on to join Walter Hoff Seeley, who had been here several days watching the re-casting of "A Barnyard Romeo."

MANAGER OF "KEITH'S COLUMBIA."

Cincinnati, Aug. 25.

Harry Schockley has been appointed manager of "Keith's Columbia," as the former Anderson & Ziegler Columbia theatre will be known in the future. Mr. Schockley is auditor of the Anderson & Ziegler Co.

Henry M. Ziegler has announced his intention of making his permanent home hereafter in Europe.

HERBERT INGRAHAM DIES.

Saranac, N. Y., Aug. 25.

Herbert Ingraham, the composer, died here yesterday afternoon of tuberculosis. He was twenty-five years of age. No funeral arrangements have yet been made. He leaves a wife and daughter.

Herbert Ingraham was considered one of the leading ballad writers of the country. He had been ailing for a long time, and was at his summer home in Highland Falls, N. Y., until a few days ago, when leaving for Saranac.

Mr. Ingraham has been with the firm of "Shapiro," music publishers, for the past three and one-half years, having been placed under contract by Maurice Shapiro after writing the song hit of its year, "Because I'm Married Now," first introduced by Mabel Hite.

In succession Mr. Ingraham wrote the following successful songs as monuments to his memory: "Won't You Waltz Home Sweet Home With Me?" "Roses Bring Dreams of You," "Oo, Oo, Ain't You Coming Out Tonight?" "When I Dream in the Gloaming of You," "You Are the Ideal of My Dreams," and his latest, "All I Ask of You Is Love."

ALLEGES DIVORCE IS WRONG.

St. Louis, Aug. 25.

Kate Claxton, from "The Two Orphans" and who in private life is Mrs. Kate Elizabeth Stevenson, has asked the courts to set aside the divorce obtained by her husband, Charles Stevenson, Feb. 11, 1901.

Miss Claxton claims that in bringing the suit, Mr. Stevenson failed to use his middle name, Alexander, and for that reason she was not aware of the divorce granted so long ago until April of the present year.

MCROY WANTS TO RACE.

"Kid" McCoy would like to meet Jack Johnson on the auto track, in a hundred-mile race for any amount. "The Kid" has made the offer.

During the negotiations, the former middle weight champion may appear in one of the New York vaudeville houses, with a sparring partner.

This week Al. Kaufman is at Hammerstein's, and Bill Lang, the Australian, should have been at the American. Monday afternoon Bill appeared. Then he pleaded another match with Kaufman as an excuse to retire. Philadelphia Jack O'Brien was the pugilistic exhibitor in the evening, and for the remainder of the week.

HAS ALL OF GRAUMANS.

San Francisco, Aug. 25.

It became known here to-day that Sullivan-Considine had taken over the remaining one-half interest of the Graumans in the new Grauman theatre that is at present in the course of construction on Market street.

Fred. Lincoln, general manager of the Sullivan-Considine Circuit was in town and consummated the deal after spending much money for telegraph tolls between here and New York where John W. Considine was. The final details will be arranged late this afternoon when Mr. Considine arrives from the east.

Lincoln stated that the theatre would be rushed to completion and that every effort would be made to open by Oct. 1. The selling out of the Graumans seems to have closed the last opening that was available at present for the entry of Alex. Pantages into the Golden Gate.

There is a strong report about that the Graumans (father and son) may re-buy into the National, their first vaudeville place of residence in Frisco. The purchase may be made through the Zick Abrams interest in the Graumans former house. Should the Graumans do this, they will again manage that theatre.

BERT LESLIE A HIT.

Atlantic City, Aug. 25.

"Our Miss Gibbs," an English musical comedy with a run of two years at the Gaiety, London, to its credit, was presented for the first time over at the Apollo by Charles Frohman, Monday night.

Half the company is English, to the chorus. The plot or story doesn't go far. While the piece is thoroughly English, there is much pretty music, though the songs may have gone better across the pond. With a few changes the opinion here is that the Frohman production will have a successful run in New York, where it opens Aug. 29 at the Knickerbocker.

Of the cast, Pauline Chase is the leader among the women, and scores the honors for the feminine department. Bert Leslie, Ernest Lambert and Fred Wright are the comedians. The two last named are English. Leslie plays the character of an American "crook." He led the trio easily and shared honors with Miss Chase. Jean Aylwin scored with two Scotch songs. Gertie Vanderbilt made a hit with Mr. Wright, singing "Just Like Kissing Gold Fish," concluding with a dance. "Kitty Mason, of the Gaiety," is in the show with a "descriptive dance," and it was liked.

I WILL PAY
FIVE THOUSAND DOLLARS
(\$5,000)
FOR AN ORIGINAL PROTEAN SKETCH

Send Manuscripts to
Room 233, Knickerbocker Theatre Bldg., New York City

CHARLOTTE PARRY

FEATURES VERY SCARCE.

The United manager remarked this week that "feature acts in the United office are worth their weight in gold." The early indications of a great dearth in "feature acts" for the opening of the season seem to have been truthful.

Monday Percy G. Williams remarked he was still looking for headline acts for his opening bills at the large houses. Tuesday Mr. Williams engaged Carrie De Mar to headline his Colonial show Sept. 5, the opening date. The same day Mr. Williams engaged Rose Coghlan for the feature of the show at the Orpheum, Brooklyn, Sept. 5, also.

LEAVING ST. LOUIS.

St. Louis, Aug. 25.

John H. Haviland of Stair & Haviland will make his headquarters in New York City altogether after this. Mr. Haviland is an old St. Louis resident.

Bob Dalley and Eddie Garvie open at Proctor's, Newark, Sept. 5.

Fannie Vedder is leading woman and principal soubret with "The Bon Tons" this season.

NO PICTURES IN SHOW.

St. Louis, Aug. 25.

There will be no moving pictures in the bills to be presented at the Princess, Dan Fishell's new vaudeville theatre. Mr. Fishell made the statement. A program of acts only will be presented.

LOSSES RAN TOO HIGH.

After having been informed that the alterations now under way at the Academy of Music would increase the seating capacity of the house to the extent of 146 seats, William Fox, the lessee and manager, spent an interesting two days figuring how much the former management had lost since the house was opened in 1874. Fox finally gave up in despair when the figures reached beyond the million mark.

In addition to ripping out all of the partitions in the first tier of boxes, the huge ornamental pillars will be removed and narrow serviceable steel posts put in their place. The house will continue its Sunday vaudeville shows throughout the winter stock season.

Harry Pincus and Louis Gerard are in the B. A. Myers office.

Charlie Olcott's mother is seriously ill in New York. Mr. Olcott has canceled his present time to be beside her.

CAESAR RIVOLI

QUICK-CHANGE ARTIST.

(Absolutely no speed limit)

BUILDING UP MUSICAL END.

Around the Empire, Newark, last week when Dave Marion's "Dreamlands" gave a dress rehearsal, it was said during the evening that Mr. Marion's speech, drawing attention to the orchestra of twelve pieces he had secured for the performance, would probably result in the Empire Circuit Co. issuing an order or taking some action looking towards the increasing of each Western Wheel house orchestra for this season.

A burlesque manager present stated he was pleased Mr. Marion had mentioned the number of musicians on hand. "You can't imagine," said he to a VARIETY representative, "what a difference the music makes. Sometimes we have to give the show with six or seven musicians playing. Were four or five pieces added, an altogether different performance would be the result. It's simply impossible to present a piece properly, with an undersized orchestra.

"Take for instance this show right here. Seven men could not furnish the music for it. Twelve do it justice, but more even would help. A piece where the music is a feature must have the orchestra, and if a show 'lets down' because the theatre has not been equipped with music, the show must not be blamed. Though who is blamed won't make much difference in the box office for that week anyhow."

One report was the Empire Co. might order its houses to furnish more players with a pro rata charge to be made against the travelling company.

DICK CROLIUS' "CHORUS GIRL."

"The Chorus Girl" has been written by Richard Crollius, who will appear in the piece early in the season, assisted by nine people, and under the management of Billie Burke.

In the story Mr. Crollius has written, he is cast for the role of an eccentric old man instead of assuming the sporty character he has hitherto played so well.

**FIDDLER and SHELTON**

Those two colored boys, after a successful tour of the ORPHEUM CIRCUIT are again in the city, and will take a few weeks' vacation before starting on their season's work. They have written new songs and added new features to their act for the coming season.

WANT MORE GUARANTEE.

Boston, Aug. 24.

It is said in burlesque circles that the Howard, this city, is experiencing some trouble in having the Western Burlesque Wheel shows agree for this season to the terms of last.

Then the travelling manager was guaranteed \$1,400 for the Howard week. The same proposition now put up to the Western people is reported to have brought protests from several. In one or two cases, according to the story, a flat demand has been made for \$1,600, with a threat that the company would fill the week elsewhere unless the demand was complied with.

The Western Wheel executives are said to be considering the protests.

ACTORS' UNION FIELD DAY.

The Actors' Union, that is Local No. 1, of this city, will have a Labor Day Celebration and general good time on the afternoon of Sept. 5, at the Harlem River Park and Casino.

According to the present arrangements there will be a big vaudeville show in the Casino, an outdoor entertainment and a long program of athletic events. For the latter the Union have the sanction of the A. A. U. of the United States.

One of the events will be a tug-of-war for the championship of the labor organizations, in which the United Brewery Workers and the Celebrated Paper Handlers will compete. In this event, the actors will play the important role of spectators.

BRONX HOUSE OPENS.

The new Western Burlesque Wheel theatre in the Bronx opened this week, with "The Bohemians" as the attraction.

The addition of the Bronx theatre to the Western Wheel gives that circuit five in Greater New York (Empire, Casino, Brooklyn; Bowery, Eighth Avenue, and Bronx, New York).

The opposition (Eastern Burlesque Wheel) has seven Metropolitan houses, viz.: Murray Hill, Olympic, Columbia, 125th Street Music Hall, Metropolis, New York; Star, Galety, Brooklyn.

TEDDY IS LEAVING US.

Ted Marks, the dean of Sunday concert promoters, is to leave Broadway and migrate to Chicago where he will replace Col. William Thompson as the manager of the American Music Hall there, Aug. 29. Col. Thompson will hie himself to New Orleans to superintend the preparations for the opening of the Morris house in the Crescent City.

Ted will leave on the 20th Century to-day. His going will be New York's loss and Chicago's gain.

William T. Grover, who removed from the American, Chicago, to the American, New Orleans, may be returned to New York for the further pleasure of the Morris Circuit.

Chunn and Craig sail for London Sept. 5 to open on the Gibbon's time.

Brady and Mahoney have been engaged by Fred Irwin for "Irwin's Big Show."

UNITED'S NEW SYSTEM.

(Continued from page 3.)

merly doing business direct with the United people, were said in several cases to have immediately sought out agents, believing the United managers intended a wholesale slaughter of salaries for this season.

The daily meetings of the "small time" managers at the United office have brought forth one or two funny incidents. A "big time" United manager, quite independent and doing much as he pleases in the United, was amused at the gatherings, and the discussions. One day, hearing the bunch dispute over the price of a \$200 act, he walked past them, remarking: "Why, that act. I wouldn't play it at \$100." Immediately the price fell to \$100, and the act remained unbooked. At another time the "small timers" after arguing themselves out over a \$300 act and its price, finally laid out a route, taking in all the time. When finished, someone discovered the act "split up" three months ago.

Artists were saying this week that it looked bad for the future if the United could "put over" its scheme. Each act seemed to accept it for granted that something was wrong somewhere, and even those who liked the idea of paying but five per cent. commission couldn't reconcile that payment with a twenty-five per cent "cut" in salary. Artists also had the impression that the new Agency Law had provided the means for the United to take up the present booking proposition.

The following is the form of letter sent out by the United to acts:

"New York, Aug. 18.

"Dear Sir—Your salary has been placed in this office by agents at \$200. This is more than the managers of houses in the small towns can possibly pay. They have laid today 20 routes of 20 or more weeks, each for 20 acts. You are one of them, and I am authorized to offer you 20 weeks of small town houses, viz.: the Poll Circuit, Bennett Circuit, Wilmer & Vincent Circuit, and several other small circuits at \$150 per week. This can be booked direct through the office at 5 per cent., and has no bearing whatever upon the time or salary you may receive in the larger houses. I would ask you to give me an immediate answer as to whether you will or will not accept the above, so that the time can be offered to some other act should you not find it to your advantage to accept. "Should you accept this proposition, great care will be exercised in laying out your route to make the railroad jumps as short as practicable.

Very truly yours,
(Signed) "JOHN J. MURDOCK."

FARRELL-TAYLOR TRIO.

The Farrell-Taylor Trio, whose likeness appears on the front page this week, are now appearing in the east on the United time.

The Trio was organized on New Year's Day, 1899. From then to the present, very little time has been lost, the act touring the best houses of the country during that period.

Frank Taylor and Bob Carter, who are the comedians of the trio are the most original delineators of black-face comedy. Blanche Davenport, the third member, is noted for her charming costumes.

The act appeared with great success at the Brighton Beach Music Hall last week.

The Mary Anderson, Louisville, commences the vaudeville season Sept. 12.

Willie Holt Wakefield will be the headliner at the Savoy, Baltimore, next week.

\$5,000 FOR A SKETCH.

Advertising an offer of \$5,000 for a sketch will bring to Charlotte Parry, the young woman with the money, considerable attention among her contemporaries, and in the profession.

Displaying an extraordinary versatility in the several characters taken by her in the protean piece "The Comstock Mystery," Miss Parry appeared in that sketch for several seasons. It is still in demand by the vaudeville managers. For a year or more the actress has been on the lookout for its successor. Many manuscripts have been submitted, but none came up to the standard of "The Mystery."

Believing there must be a sketch, written or to be written, which will equal her present vehicle, Miss Parry is offering \$5,000 for it upon acceptance.

Possibly outside of a vaudeville act paying royalty, no such liberal remuneration has been held up as an inducement for variety writers. Observers of things vaudeville have doubts whether there is a sketch to be played without mechanical aid worthy of that amount. In vaudeville it appears to be admitted that Shakespeare's famous remark of "The Play's the Thing" goes over the circuits, "splitting" every week, for the sketch structure can be but considered one half of the whole.

Whereas the player may "make" an ordinary piece, an exceptional sketch can not pass through obtaining the salary it is entitled to by the legitimacy of the writing without a star or a cast competent to properly interpret it.

Authors are reported to be demanding \$100 to \$150 or more weekly royalty for sketches written by them. Given two years of life in the best houses for a successful act, this runs to an enormous amount of money. With a repeat of the trip over that time, bringing another season or two, the royalty climbs to a fabulous figure.

Standing alone as the player of a protean piece with a real story, Miss Parry is offering a large sum for something wholly dependent upon her character work for longevity. The young woman may have casted the bulk sum against the royalty payments, believing an outright purchase is the cheapest investment. She might have mingled in her calculations the fact that others could fail in what she has succeeded with in the past, and that a similar line of reasoning might hold good for the future.

Though to write a successful sketch for vaudeville is difficult, it is only the mechanical novelty that must perforce stand on its own, and be credited solely to its inventor.

ILL IN ST. LOUIS.

St. Louis, Aug. 25.

Barney Gerard, manager of "The Follies of the Day," at the Standard, is reported to have been suddenly taken ill and removed to the City Hospital Monday.

Charles E. Colby (Colby and May) was married April 29 last at Decatur, Ill., to Georgia Gardner, also of vaudeville.

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ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

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"The Bachelor Belles" will be the name of the play Adeline Genée will appear in this season, under the management of Klaw & Erlanger.

Chas. J. Russell was stricken with fever at Fairmount, W. Va., last week. Russell was forced to cancel all time, and return to his home in St. Louis.

Macey Harlam has been engaged for "Boots and Saddles," Eugene Walter's latest work. Harlam was a member of "Dinkelspiel's Christmas" last season.

Charles Dixon is busy re-writing "Don't Lie to Your Wife," the musical comedy in which Al. Fields and Dave Lewis presented for a week at Atlantic City recently.

Willie Van Allen, a Great Britain comic, will be a passenger on the Lusitania when she sails from Liverpool Sept. 17. He is coming to this country for a tour of the Morris Circuit.

Adele Ritchie has been engaged for the eastern circuits by the United Booking Offices, opening Aug. 29 at the Fifth Avenue under the direction of Fred Ward.

Mab and Weiss Barnetta, "The Old Home Choir," and the Marriott Twins have been placed for the Inter State Circuit in the south by the Casey Agency.

The Grand Opera House, New York, opens under the Cohan & Harris management to-night (Saturday) with Raymond Hitchcock in "The Man Who Owns Broadway."

Charles and Rosie Coventry, an act Al Sutherland noticed while abroad, opens under his direction for their first American appearance at New Bedford, Mass., Sept. 5.

Johnny Stanley and Ruby Norton have pieced together an act. They appeared last Sunday at the Academy of Music. Joe Pincus, of the Casey Agency, has charge of the new turn.

William L. Lykens, of the Casey Agency, says he has the dates which Virginia Harned will accept on a return trip to vaudeville, commencing next January.

"The Maid of Mystery," Billie Burke's act, is holding over at Hammerstein's this week. She has been placed for twelve immediate weeks of United time.

Joseph Kaliski, formerly treasurer of Bennett's theatres in Montreal and Ottawa, has been appointed manager of the new Mark-Brock Family, Ottawa. He is at present at the Theatre Francals, Montreal.

John Hamilton, a foreign "painter" who "paints" without oils or brush, employing only the tips of his fingers, has been engaged for this side through Wilshin & Sanders. Mr. Hamilton is a German and a comedy act.

William Courtleigh followed Clayton White, in retiring from the lead-

Valerie Bergerie does not expect to reappear upon the stage before Dec. Bergerie will produce sketches until then, and will play "Judgment" upon reappearing. Al Sutherland is attending to the bookings.

"General" Ed. Lavine after witnessing the aviation meet in Paris on August 7, decided to invest \$3,000 in an aeroplane instead of an automobile, as he originally intended and is looking over some French inventions to bring back to America.

Belleclair Brothers have been held over for two more weeks at Hammerstein's. The act had been booked for Shea's Buffalo and Toronto houses, but Willie Hammerstein made arrangement with Mr. Shea to cancel, in order to retain the act on the roof.

Minyara, the Spanish dancer, in whom Eddie Pidgeon is interested, opened "under cover" up east Monday. The offering carries a cast of ten people in seven scenes. She is expected to land on Broadway before long.

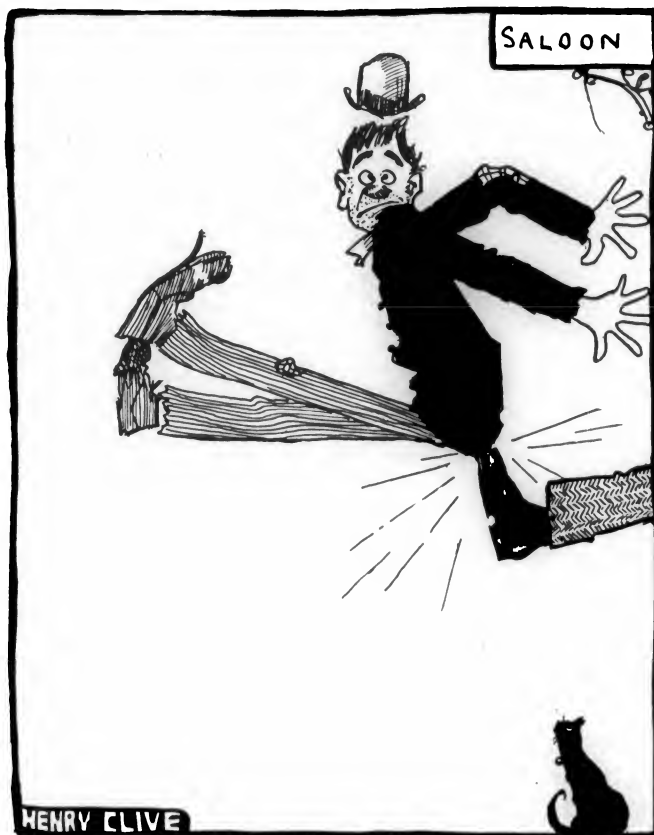
Charles J. Freeman returns to the New York office of VARIETY today (Saturday). Jesse J. Freeman sailed Tuesday for London, where he will resume his former post and replace his brother as VARIETY's London representative.

Sidney Wire is handling the publicity department of the Land and Irrigation Exposition to be held at Pittsburgh from Oct. 17 to 29. Wire has a staff of twenty billers and is covering the surrounding country with six and eight sheets.

Dr. Perrin at \$1,000 weekly will be the headliner for two weeks at Hammerstein's when the house starts its regular season Sept. 5. Ten people will be on the stage with the Doctor. Al Sutherland placed the "palm reading act."

Cunningham and Marlon have returned to work after a week's vacation. They are booked for the Williams' houses, commencing Monday a week. Al Sutherland, their booking agent, says they need expect no further vacation for the next two years.

The Tausig Steamship Agency has imported and exported the following acts within the past few days: Three Keltons, going Europeward; Jackson Troupe of dancers, who recently appeared in "The Summer Widowers," returning to their native land; Alma Trix, a sister of Helen, and bent upon a visit with her across; The Kremkas, coming in, bound for the Pantages time; Four Henry, a German turn and dancers; Lester and Cook, returning after an absence of three years, booked over here by Al Sutherland; Schraff, a musical act, the man playing twenty instruments, an Orpheum Circuit engagement; William and Warner, an eccentric French musical couple.



HENRY CLIVE

THEATRICAL PHRASES
BY HENRY CLIVE
"THE FOOT LIGHTS."

Jo Paige Smith has had the week of Sept. 19 at the Fifth Avenue set down as the opening engagement for Mr. and Mrs. Gardner-Crane in their new sketch.

M. A. Shea, of Feiber & Shea, is recovering from a sudden attack of pneumonia. Mr. Shea, during the few days confined to his home, lost eighteen pounds, and was at one time in serious danger.

Fred Zobedie, the agent and equilibrist, has announced his engagement to Maybelle Fisher, of Chicago. Miss Fisher was soprano of the Basque Quartet last season, her first on the stage.

ing role of "Get Rich Quick, Wallingford," the Cohan & Harris comedy, now in rehearsal. The third person has been found to attempt the role.

Alice Mortlock, playing on the coast in Charles Doty's dramatic playlet "The Other Woman," will return to New York shortly and offer a new comedy, probably a revival of "Billy's Girl."

The New York Hippodrome will open Sept. 3, for the fifth season. The new show will be in three parts, entitled "The International Cup," "The Earthquake" and a ballet called "Nigara."

NOTICE

VARIETY will hereafter be circulated in Greater New York and to subscribers on Saturday, as formerly.

VARIETY'S circulation day outside New York remains unchanged.

WITHDRAWS APPLICATION.

The M. R. Sheedy hearing in the application made by Sheedy for an agency license, which was to come up before the Commissioner of Licenses, Herman Robinson, at the offices of the Commission, Thursday morning, of last week, was forestalled by Attorney McMahon, acting for the applicant withdrawing Sheedy's application.

Among those who were present to oppose the granting of the license were Harry Mountford, of the White Rats, E. W. Mozart and J. J. Quigley, former partners of Sheedy's in the Independent Booking Agency, and Stanley Wathon.

Mozart and Quigley had with them also the former bookkeeper of the now defunct I. B. A.

The entire party proceeded uptown together after the withdrawal was announced.

Mr. Sheedy himself was not present in the offices of the Commissioner. It is believed he will proceed through other channels to procure the necessary paper to permit him to establish a booking office, in which he will be the ruling power.

CORRECTED BOSTON BILL.

The corrected bill with which the Orpheum, Boston, formerly Morris' American Music Hall, will throw open its doors under the management of William J. Gane for Felix Isman, next Monday, was announced at the Gane office this week by George S. O'Brien.

James J. Morton is to be the headliner. The others are "The Balloon Girl"; Sherman and DeForrest; "The Chocolate Drops"; Bertie Fowler; Lew Welch and Co.; Ina Esphey; Marlon's Manikins; Walter and Ill; Violinsky.

SHAYNE'S AGENCY IN CHICAGO.

Chicago, Aug. 25.

Edward Shayne, who left his well known agency here some seasons ago for New York, has returned, and will again organize a booking staff, with himself at the head.

Mr. Shayne says he has arranged for some of the better class time in and around Chicago. To these will be added other bookings he is now in touch with.

While in Chicago for several years, the agent made himself very popular and built up a large business. His standing in this section will prove of great benefit to him in the present rivalry for bookings around here.

DULUTH ORPHEUM UNDER WAY.

Duluth, Aug. 25.

The newest Orpheum theatre is under way. It opened Monday, before a packed house, and the theatre is a town pride. It is situated at Second avenue and Superior street.

Among the visitors for the event were Morris Meyerfeld, Jr., Martin Beck, Charles E. Kohl, and Pat Casey. A deluge of congratulatory wires and cables came in.

The first program well satisfied. It predicted a successful career for the new theatre by the reception the bill received. On the program are "The Leading Lady," Frank Morrell, Rosow's Midgits, Nellie Nichols, Zertho's Dogs, Lyons and Yosco, Flying Martins.

MANHATTAN, FULL WEEK.

Starting Monday, the Manhattan, New York, booked by the William J. Gane office, will be a full week stand on the "small time." Its former side-partner, the Circle, will no longer "split" with it, but instead take on the Neumeyer, Easton, Pa., another Gane house, to divide the week.

The Circle was slated to pass to the Shuberts Sept. 1, at the latter's option. So far the Shuberts have given no notification they wanted the house, belonging to Felix Isman. A requisition may be made for the theatre during September. A month would be required to place the Circle in condition for legitimate attractions.

A LOT OF HAMS.

During his pilgrimage to Florida each winter of late years, Percy G. Williams acquired a taste for southern hams. He became famed down south as the man who liked hams.

The other day Mr. Williams received a letter from a ham maker, who wrote to inquire if the manager wouldn't like a couple of nice specially prepared hams. Mr. Williams answered he would.

Monday morning the superintendent of the Williams' summer home on Long Island telephoned his employer that two cases, weighing 1,400 pounds, and containing something having the odor of hams, were on the grounds. A wire south brought a reply stating the shipping clerk had packed two cases instead of two single hams.

Tuesday Mr. Williams figured out how he could rid himself of a couple of hundred through holding a ham bake. Meanwhile he is cured.

THE OUTLYING BILLS.

For the opening programs of Percy G. Williams' outlying houses, Bronx, New York and Greenpoint, Brooklyn, Arthur Klein, the booker of these theatres, has arranged the first of the season programs as follows:

Greenpoint: "The Photo Shop," Farrell-Taylor Trio, Jane Courthope and Co., Charles and Fannie Van (new act), Andy Rice (new act), Ward, Klare and Ward, Bell and Caron, with one other to fill in.

Bronx: Billy B. Van and the Beaumont Sisters, Macart and Bradford, Jack Wilson Trio, Maggie Cline, Porter J. White and Co., Arthur White-law, Four Konerz Brothers, Christy and Willis.

SELLS-FLOTO SETTLE.

Austin, Tex., Aug. 25.

Captain Wm. J. McDonald, state revenue agent of Texas, has collected \$1,400 due the state from the Sells-Floato show. These back taxes have been due the state for several years. The Sells-Floato people maintained that they were only giving one continuous performance each day and refused to pay for separate licenses for each show.

The circus was not held up, but by the time the revenue agent got a decision from the state attorney general, it had left his jurisdiction and the bill was not paid.

No settlement has yet been reached as to the tax suits pending on behalf of the state against the Ringling Brothers show. Suits amounting to \$28,000 are now pending against this show.

KEENEY'S BRIDGEPORT HOUSE.

Bridgeport, Aug. 25.

Frank A. Keeney, the New York manager, has leased for ten years, at \$7,500 per annum, the Empire, a new theatre in this city with a capacity of 1,300.

Mr. Keeney takes immediate possession. The house opens Sept. 5, with five acts and pictures. Admission will be 10-20. There is one balcony. Not a post stands in the auditorium. Spitz & Nathanson were the builders.

Keeney's Third Avenue, opening Aug. 29, will "split" with the Empire, Bridgeport. Mr. Keeney's other "small time" theatres are at New Britain, opening Sept. 5, and the Armory, Binghamton, starting the same day, "splitting" with the Felber & Shea theatre at Scranton.

MORE FOREIGN ACTS.

A number of acts from foreign shores have been engaged for this side the coming season through Willshin & Sanders, the new firm of agents in the Knickerbocker Theatre Building.

Paly Sanders visited Europe early in the summer, and had carte blanche from two or three managers to engage turns for over here, giving from ten to twenty weeks. Most of these are routed for the "big small time." Among them are the Boronie Troupe, (5) acrobats; Namsel Brothers, comedy cyclists; Schorp and Conrad, comedy acrobats; Helm and Cazen, English sketch players; Old and Young, comedy acrobats, working in "one"; Mary Barley and her Bulldog Orchestra; Four Millions, acrobats; The Varadys, singers and dancers; Ballaschoff Troupe; Kaukassians, Asiatic knife dancers; Heyn Brothers, balancers; Steiner-Thomas Trio; Les Farbianus, singers and dancers; "Colonel Fred," horse, and Leon Roggee, "The Human Orchestra," who will make a return visit to this side under the agents' direction.

Nearly all of the foreign acts listed will appear in America for the first time.

A "WHO'S WHO" ANNUAL.

Howard Herrick, who has been a vaudeville publicity agent for several years, is to be the editor of a volume entitled "Who's Who in Vaudeville," which is to contain the name, address and information regarding every act in vaudeville.

Mr. Herrick is compiling data for the book, to be published by Dupree & Pope, of the Knickerbocker Theatre Building. Charles F. Pope stated the volume will be on the market by the first of the year, and that it is the intention of the publishers to print a revised edition annually.

START NEW AGENCY.

Philadelphia, Aug. 25.

The Consolidated Booking Offices have opened with quarters in the Odd Fellows Building, Broad and Cherry streets. Clarence G. Hexter, Frank A. Donnelly, Thomas J. Peacock and Frank Migone compose the firm.

The new firm has several theatres already listed and expected to have a large string of houses this season.

AN AGENT LET OUT.

The United Booking Office worked through this week minus the presence of one agent who has made it a practice to use the agency suite for his headquarters during the day.

Monday the agent was hauled upon the carpet, and given his walking papers. It is said he uttered a protest, and brought his "book" in evidence as refutation of the charges preferred, but to no avail.

Another agent grew in disfavor at the United offices when he had a wordy contest with a manager over the booking of a foreign act.

BEACH HOUSES CLOSING.

The vaudeville season at the Beaches will draw to a close with the commencement of Labor Day week.

That will mark the finish of the summer for the Brighton Beach Music Hall and Brighton Theatre. Henderson's at Coney Island stops after the Mardi Gras festivities at the seashore resort. Morrison's, Rockaway, also selects Labor Day for the finals of this year.

David Robinson, of the Brighton, will return to direct the Colonial for the coming season, assisted, as before, by Charles Musett.

William Masaud, of the Brighton Music Hall, will give his attention after the closing to the circuit of "small time" houses he will operate under a corporate title. Three are now building, on Fifth and Atlantic avenues, Brooklyn, and in Long Island City.

The friendliness of the Beach houses may be seen this week by the appearance of "The Phantastic Phantoms" at Henderson's, and the billing at the Brighton Theatre for the same act for next week. The two houses are less than a mile apart.

FIGHT PICTURES LEGAL.

The attorney-general of New York State has decided there is no statute against the exhibition of the Jeffries-Johnson fight pictures. This leaves the state open for the exhibition. The decision will prove of some value the next time a large fistie battle occurs, the Jeffries-Johnson views now being a drug on the market.

A NEW "WILD WEST."

Philadelphia, Aug. 25.

M. W. Taylor, the booking agent and theatrical manager who has operated the Philadelphia Hippodrome successfully this season, will send out an indoor wild west and vaudeville combination show during the coming season. It will be called "Buck Taylor's Hippodrome and Wild West" and will take to the road Oct. 3.

Fifteen acts in all will be given and fourteen head of horses will be carried. The show will travel in its own special train and play the principal one-night stands. Be Ho Gray, the larlet thrower, Ada Somerville and Princess Wenonah of California Frank's "Wild West" will be with the show. A cowboy band of 15 pieces, and a bunch of Sioux Indians will be carried. A bucking steer, said to be the only one ever shown indoors, will be one of the features.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

New York, N. Y., Aug. 17.

Editor VARIETY:

To me, critics are generally amusing. Principally from their lack of knowledge of the subject "Criticism."

Being but human, I cannot expect them to be infallible. *Jess* thinks I have a foreign accent. That is quite possible—I have traveled extensively. Still I was unaware of the accent, and have in truth been accredited with the use of very good English—enunciation included.

But the comical part was the statement that the only new trick I had was the "Crystal Ladder." Why, *Jess*, I originally brought out the "Ladder" at the Grand Opera House, Philadelphia, Nov., 1893, while playing there with my own show. All the rest of my material is of much more recent invention. So I reiterate "Critics" often know less of the subjects criticised than the artist who uses them.

However I extend my hand to *Jess* in good earnest friendship, and if we should meet in person I will insist upon our having a "real smile" together.

F. E. Powell,
The Magician.

Carman, Schenectady County, N. Y.,
Aug. 9.

Editor VARIETY:

While paying a visit to this hamlet, which I left twenty odd years ago, imagine my surprise during a tour of inspection of the old landmarks with an old friend of mine (Henry Miller) to discover a lithograph of Barlow and Wilson's minstrels that was made twenty odd years ago. The scene represents the above named minstrels in a street parade crossing the Brooklyn Bridge. The litho is in an excellent state of preservation. Mr. Miller has kept this memento all these years, and it now graces the walls of Rotterdam School, No. 13, and is an object of great interest, as these things are seldom seen nowadays, and I don't think that many minstrel shows have this distinction as a minstrel parade across Brooklyn Bridge.

I am now on my way to Messana Springs to join the Younge-Adams Company, this being my third season.

Col. W. G. Stanton.

NEW BOOKER FOR MILES.

Chicago, Aug. 25.

Bookings for the Miles theatres in Detroit, Minneapolis and St. Paul, alternately claimed, during the past few months, by Walter F. Keefe and the Pantages offices, have definitely settled into the lap of Keefe, by virtue of a contract signed last Monday. Once before Keefe thought the bookings were his, but the understanding was not established by signatures, and Pantages became the booking representative for the Miles circuit. The booking of acts by Keefe will begin

forthwith, giving the Chicago booker, together with the houses he now represents, eight good weeks in the territory lying between Detroit and the Twin Cities, of which the Miles houses and the Crystal, Milwaukee, are considered most desirable.

MORRIS' NEW CHICAGO HOUSE.

Chicago, Aug. 25.

Edward L. Bloom, general manager of Wm. Morris, Inc., made the announcement yesterday that a deal had been closed for the erection of a twenty-story office building, containing a theatre, to be erected in time to open before Christmas, 1911, upon the ground now occupied by the Continental Hotel, at Wabash Ave. and Madison St. Demolition of the old theatrical hotel is to begin in the fall and construction is to be under way by March 1.

BOOKING AGENT LOSES CASE.

Chicago, Aug. 25.

In Judge Ward's Court last Monday the case of Jos. E. Shea vs the Godlewsky Troupe was decided in favor of the defendants. Shea sued for \$4,137 commissions alleged to be due him and succeeded in tying up several hundred dollars of the acts salary. Sol Lowenthal represented the act, the case being dismissed at plaintiff's cost.

BILLS NEXT WEEK.

NEW YORK.

HAMMERSTEIN'S
Gus Edwards
Truly Shattuck
R. L. Goldberg
Maggie Cline
Belclair Brothers
Coleman's Dogs
Pedersen Bros.
Martineti and Sylvester
Gehan and Spencer
Tuscan Brothers
"Colored Cooks and Waiters"

FIFTH AVENUE
Adele Ritchie
Marshall P. Wilder
Laddie Cliff
Erroll Burt
Porter J. White and Co.
Eva Taylor and Co.
Four Londons
Clipper Quartet
Brown, Harris and Brown

ORPHEUM.
"Carnival of Roses"
Charles Leonard
Fletcher
Chas. and Fanny Van

Avery and Hart
Dan Burke and Girls
Bobby Pandur and Bro.
Clarke and Bergman
Harry B. Lester
Herbert's Dogs.

ALHAMBRA.
Charmion
William Hawtry and Co.

AMERICAN.
"Cleopatra"
Frank Bush
Zona Vevy
Conway and Leland
Eddy Foley
Juggling Girls
(Two to fill)

MAJESTIC:
Aubrey Boucault and Co.

Bernard and Harrison
"Rolfoniens"
Marshall Montgomery
Tom Waters
The Kemps
Arlington Four
Konerz Bros.

BRIGHTON BEACH
MUSIC HALL.
"Foolish Factory"
Chas. Bradshaw
Olivetti Troubadours
DeLaur Opera Trio
DeRenzo and LaDue
(Others to fill)

BRIGHTON THEATRE.

Julius Steger
Mlle. Bianci
Melville and Higgins
Harry Breen
Two Fucks
Howard and Ray
Oakland and Thompson
Jetter and Rogers

AMERICAN.
Julian Ellinge
Ed Blondell and Co.
Julian Rose
Constantine Sisters
Matthews and Bannan
Alfred K. Hall
Count and Countess
Chilo
W. E. Whittle
Kanazvia Japs
(Others to fill).

CHICAGO.

Camille Ober
Hanson Bros.
Taylor, Krantzman and White
Conroy and Le Maire
Richard Nadrage
Royal Jap Troupe
Scheda
Douglas and Moscrop Sisters

HERE'S BILLY GOULD.

By WILLIAM GOULD.

A Bavarian Grand Duke witnessed a performance at the Casino the other evening and the enterprising manager had a sign out Saturday which read:

Grand Duke Joseph of Bavaria on his first visit to an American theatre said:

The girls are the finest I have ever seen

UP AND DOWN BROADWAY.

Isn't it about time for some enterprising promoter to come along and take the actor's money away from him? Yes, it is.

Isn't it about time for some good acts to have contracts for next season. It looks as if there are two "black-lists"; those who played the opposition and those who did not.

Isn't it about time for Terrance Donahue Marks to sail for Europe?

Isn't it about time for some bad actors and actresses to stop making presents to bad managers?

Isn't it about time for some actors to quit telling people how good they are—on the street?

Isn't it about time for the same people to make good on the theatrical shelf?

Isn't it about time to close up the summer home, quit fishing and go to work?

A man contemplating committing suicide but who has been foiled in a dozen attempts, jumped from the top of a thirty-story building. Half way down he said: So far, everything is going along alright.

I'm beginning to think that it is pretty hard work writing this column every week.

Jarrow, the magician, didn't like what I said about him in last week's issue. He was going to chastise me but changed his mind.

Sharkey, Geisler and Lewis is the latest "three-act," under the direction of Bill Lykens.



GEORGE PRIMROSE

Is spending his annual vacation at the Thousand Islands with his dancing boys as guests. During the stay of three weeks, Mr. Primrose will teach the boys the Primrose method of dancing.

MR. PRIMROSE'S vaudeville season opens in October, when he will again prove a strong drawing card for any circuit.

INTER-STATE MAY BE REORGANIZED.

St. Louis, Aug. 25.

The annual meeting of the Inter-State Circuit is being held here this morning. It promises to be a session of vital importance to President Carl Hoblitzel, his brother George, the treasurer, and the stock-holders who are allied with them. It is known that on June 2 the stock-holders who have been in the minority met and appointed E. A. Bayrd, Geo. Claves and E. H. Abadie as trustees, and through them have since gained possession of a majority share of the common and preferred stock of the corporation.

The events which led to this alliance have been fomenting ever since two years ago when the Hoblitzel faction gained power. It is said that the Hoblitzels have secured the backing of a brewer in Houston and will, at this meeting, attempt to buy control. This, it is said, will be perfectly agreeable to the holders of the stock, but they will demand 80 cents on the dollar for any of the majority holdings which are sold.

Unless the Hoblitzel faction meets this demand it is understood that when the votes are counted a new president will have been elected. In the event of a change in officials the controlling forces will have something to say about the booking policy and may change the location of the Chicago offices from their present quarters in the Majestic Building.

OBITUARY.

The mother of Percy Wenrich died Aug. 20 at Battle Creek, Mich.

Mrs. William Hammerstein died Aug. 19 at her home in New York City. She was about thirty-five years of age at her death, caused by cirrhosis of the liver. Her husband, manager of Hammerstein's, New York, and two sons, survive.

W. T. Flandreau, better known as John Thompson, the blind checker player, who has been a familiar figure in museums, throughout the country for years, died in Philadelphia last week. He was 57 years old and became blind from a fall. He met all comers in the museums and it is said he has played 250,000 games of checkers.

IN MEMORIAM

DAVE H. RUNKEL

Died Aug. 27th, 1909, Aged 17. "A boy in years, a man in spirit, and an honor to his calling."

Carrie May Winslow, age 28, a rider with the Barnum and Bailey show, died of typhoid fever in St. Mary's Hospital, Kansas City, Aug. 16. Mrs. Winslow was stricken while the show was playing Kansas City and removed to the hospital. Her husband, D. W. Winslow, who is also a member of the circus, remained with her. After her death the body was placed in a vault for the present and her husband has rejoined the show. After the season closes the body will be shipped to the former home of the Winslows inburgh, N. Y., and buried there.

London, Aug. 17.

Devlin and Ellwood received rather a bad shake at the Palace. The sketch team have an act that if placed properly, would have surely registered. On at 8.20, a spot where no act could make good, it, of course, went for nothing. Alfred Butt booked this act direct. Why Mr. Butt should place an act from which he certainly must have expected to secure some value, on at that hour is a mystery. The excuse that the bill was too big cannot be given for it is a poor show at best. Acts for "8.20" may be picked up on this side by the hundreds, so why bring one all the way from America?

The Referee is a bit of a scream. The Sunday before last it printed a small item which said, "Next week we may have some thing of a startling nature to disclose in the combination line." Last week it said, "It hasn't come off yet, maybe next week." (Perhaps it will happen next Sunday.)

The question of American acts coming to England has been widely discussed in the past two weeks, due to the number of acts opening on this side lately. Just a word to some energetic agent over here. A six weeks' trip in America will bring to a live agent twenty-five acts, tickled to death to come over at forty pounds or under a week, and they will make good.

Oswald Stoll, from appearances, had made up his mind not to "go after" Walter Gibbons. The new Hippodrome, Croydon, (Stoll's house) is in opposition to the Empire, Croydon, (Gibbons) which has long held full sway in the district. The story comes out that Stoll has taken the Princess, the theatre in which B. F. Keith some eight or ten years ago threatened to appear in England. The house was advertised for a number of years to be opened shortly, but nothing ever came of it, Keith has held a lease on the Princess, keeping it closed all this time. It is on Oxford street, a three-minute walk from the new Palladium, the large Gibbons house now building and expected to open in December. The Princess will be in direct opposition to the Gibbons house. While it is not the elaborate affair that we have been led to believe, the Palladium will be, it is a spacious theatre, with a better position than the Palladium. Stoll threatened some time ago that he would build a house in every district that Gibbons had a hall, if certain things happened or didn't happen. Evidently Mr. Gibbons did not do things to Mr. Stoll's liking, and the threat uttered some time ago is about to materialize. Aside from Gibbons, the story is still rife that Mr. Stoll will not be in the same position after the first of the year that he is now. This may be simply another step to strengthen his position if the "split" (which seems likely) does come. It is almost a certainty that if Stoll leaves the Moss-Stoll outfit, the Moss interests will hie themselves elsewhere, and it will be Oswald Stoll against the bunch. It will be a pretty fight, if the "dope" is right.

LONDON NOTES

VARIETY'S LONDON OFFICE

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe, if addressed care VARIETY as above will be promptly forwarded.)

George Wilson, the American minstrel, had a peculiar experience upon opening at the Holborn, Monday night. George appeared at the first house in white face. For an encore, he changed to black face before the audience. The first part of his act went with a rush. Everyone predicted a big hit for the minstrel if he would work in black face throughout and cut the encore. At the second show, the gallery grew rough and Wilson had his troubles finishing. Tuesday Mr. Wilson played in black face only and scored all the way.

Nat Willis has issued an ultimatum to the Palace. It is not provinces for Nat. "If I'm good enough for the provinces I'm good enough for the Palace, and the other way as well," says Willis. In his third week Nat is now the hit of the Palace program.

Barnes and Crawford have had offers for Africa and Australia. It is very likely that the pair will make an around the world trip next year.

The Hippodrome business has settled back into its old rut. Refane started things at the house. Since the French actress left, the business has gone from bad to worse. Some of the houses now are little short of shocking. Sarah Bernhardt, it is understood, refused to play there. "The Hip" needs her; the Coliseum doesn't.

The agents are all chested up this week. A crowd of fifty or so crossed bats last Sunday in a cricket match with a team from the Moss-Stoll offices. When the final figures were hung up, the agents had carted home the bacon. There is a heated argument on as to who was the hero of the hour. The general opinion favors Willie Edelman, carried off the field after the match. Bert Howell may not have played a brilliant game, but he is in tough shape after his efforts. Bert was so badly done up he hasn't had the nerve to pull any of the "Howell specials" since the match.

Joe Elvin was reported to have had a stroke of paralysis last week. The story was merely a rumor without foundation. Joe is back on the job this week.

Terry and Lambert have been placed by the Welland Agency for four weeks at the Alhambra to open Sept. 12.

Harney Armstrong, Niagara and Falls, and Holden's Manikens, are three acts which Welland has submitted to the Harry Ricards for Australia. It will be a matter of terms.

Gania, the Indian wrestler, who threw Dr. Roller last week, opens at the Alhambra Monday.

The fight at Croydon between Oswald Stoll and Walter Gibbons is in full blast. This is the second week of the new Stoll Hippodrome. The house is not what one has been led to expect from the Stoll people. It is small, not elaborately appointed and most ordinary. If Mr. Stoll's idea was to put Gibbons out of the way in Croydon he has not gone about it impressively. Gibbons has all the best of the argument as to hall and location and is established. It is the old rule of possession. As too turns Gibbons again has much the better of the argument in being able to play acts at "turn money" while the Stoll house will be forced to pay exclusive salaries not a small item. The Empire with a poor show at the same time gives fourteen acts while the Hippodrome with a very good all around bill has only nine numbers on the program. The prices of the two halls are the same ranging from eighteen pence down. Croydon seems to be a lively little spot but unable to stand two halls. From a casual observer's point of view the Gibbons house has all the best of it. If however the bills are to be of the same calibre as this week's, Gibbons is giving Stoll an opening which he will probably not miss.

The Palace Monday night hung up a new record for money in the house. Pavlowa appeared alone for the last time this season introducing the Russian Orchestra, with which her brother is connected. The house went wild over the Russian girl. It is doubtful if the Palace has ever had a more popular attraction than the dancer. Besides Pavlowa and the orchestra, Regina Badet and "The Devine Myrma" opened Monday. Badet will never prove a drawing card. The "Badet dance" can hardly be called a dance. It is the slowest thing that has been seen. The set is pretty and the girl graceful with her hands, but that lets every thing out. Myrma opened very big Monday night, but it is a question if there is enough novelty to the turn to draw business. She makes a refreshing number on the program.

"Ma Gosse," Nellie Wigley, Will Norrie and Nancy Thornton sailed for South Africa today.

Helen Trix has made wonderful strides with her new character numbers. The American girl has developed into a big favorite on this side. This week she is bottom of the bill at Empire, Leeds, with Harry Lauder at the top.

Nellie Donegan has left the hospital and is in Brighton, for a month, before taking up her engagements on this side. The act (Reynolds and Donegan) are booking on this side for more than a year.

George Lashwood is a bit strutting these days. The stork brought a nine pound girl to George's house.

Harry M. Vernon has secured permission from Mr. Klein to use the title, "The Third Degree" for his new sketch, to be produced, Aug. 29, at the Palace, Manchester.

The Pavilion is not likely to change hands for some time to come. It is known that a London agent had an option on the property but the price asked, \$900,000, will probably keep the Hall in the hands of its present holders.

Fred Lindsay is receiving quite a bit of newspaper stuff. The latest story makes Fred the big hero and pictures him jumping into the sea with all his clothes on, risking his life to save a bather.

Marie Lloyd is back in the bill this week at the Oxford and to all appearances, just as big a draw as ever. The house has been packed every night during the week, a condition that just now is not a general thing in the West End halls.

Wallace Galvin who came over here on "spec" has caught on and is working regularly. Wallace says, "It's not a bad little country."

M. Kosloff and Mme. Mendes will head the Russian Troupe which Leon Zeilen has placed to open at the Metropolitan next week. The engagement is looked upon with interest for it is the first time that an attraction of this nature has been tried in an outside hall.

The Great Lafayette is touring on the continent. He will not return to England until the later part of September. The magician opens his season on the Moss-Stoll Tour Oct. 3.

Raymond Phillip's Airship, controlled by Wireless, has been placed in the States by the Marinelli office. The act will play the United time. Will Collins has made arrangement for the ship to show in Australia after its American engagement.

The Kasracs have been booked with Harry Ricards in Australia for fourteen weeks commencing Aug., 1911. Will Collins arranged.

Tom E. Finglass has been booked for South Africa. He will sail Dec. 3. Bert Howell fixed it with the Hy-mans.

Frances Namon (Lawson and Namon) sailed for America today to spend a four weeks' holiday. Al Lawson will work as a single during his partner's absence.

Wizard Stone has applied in France for an aviator's license. The Wizard has been making flights for sometime past in his Bleriot machine. Upon receiving his license he will be seen in England at the various competitions.

Andrew Charlot who represented Sherek & Braff in America last win-

ter will according to present arrangements return to the States for the same firm in September.

George Cooper, formerly of Cooper and Robinson, opens as a single at the Coliseum, Monday.

Alfred Butt and Walter De Frece are in Paris looking over the improvements on the Alhambra. The house opens in September with the following bill. Ansonia Trio, Radford and Valentine, Goodlow Trio, Nevaros, Les Ados, Vaso, Alexander and Bertie, Wille Bros., Carpetti Bros., Mlle. La Rapha, Odetta Valeria and M. and Mme. X.

Joseph Davis has been practically settled upon as the successor to the late Henri Gros as Managing Director of the Syndicate halls.

"Futurity Winner" left for America last week.

Barnes and Crawford have been held over another week at the Tivoli.

R. G. Knowles finishes his engagement at the Hippodrome this week. The monologist will spend a week or two on the continent before sailing for the States, where he opens with his lectures in Easton, Pa., Oct. 14.

Montgomery and Moore have been signed by the Variety Theatres Controlling for a number of weeks starting Monday, at the Palace, Manchester. The Moss-Stoll office made the couple an offer to stay two weeks longer at the Hippodrome, but the price was not to the liking of the comedy duo. The salary paid by the Controlling Co. is an unusual one for a new act opening here. \$600 is said to be the figure; Paul Murray arranged the dates.

Gama, the Indian wrestler threw Doc. Roller (from America) in two straight falls at the Alhambra Monday afternoon. During the bouts Roller broke a rib, which has confined him to his bed. Gama will next meet Zbasco, who was thrown by Frank Gotch in America. The winner of this match will be seen in the halls immediately following the match. Much interest has been aroused in the bout and a goodly amount of publicity has been given the wrestlers through "John Bull" having taken the matter up seriously.

McLallen and Carson have been placed through the Morris office for Australia with Harry Ricards for next September. The skaters will sail for America next month playing for Wm. Morris.

Chris. O. Brown leaves for Cincinnati today to arrange for round trip tickets between that point and the Pacific Coast for acts playing over the Sullivan Considine Circuit.

Sergeant Brennan, the diabolist, returned to England Tuesday.

Frances Trumbull (Trumbull Sisters, has suffered paralysis of the vocal chords and is undergoing treatment.

A SELF-MADE MANAGER TO HIS BOOKING AGENT

BY J. A. MURPHY.
(MURPHY AND WILLARD.)

East Cranberry, O., Aug. 23.

Dear Mike:

In your last letter you say you ain't a agent any more and you are manager for all the actors you send me. I want it understood that you cant take no hand in managing my theater. I am manager here myself, also I am party of the first part. I dont see how you can stay in New York and manage actors in East Cranberry. It's all I can do to manage them and I am right here with them.

I dont think you are much good for a manager any how, you went and sent me an act for this week that call themselves the Bossam Brothers but one of them is my son, the one that run away to be a buck dance acter with a medical troop some time ago. They call themselves Johnny and Walter Bossam which aint their names at all. They said my place was a queer slab and had a lot of other impudent savins. I would have cancelled the both of them but my wife said I might get disliked in the town because people seem to like the boy. After this I dont want no actors sent that I cant cancellate.

I hear a lot of talk about that Polar woman that is actin somewhere in New York. See if you cant get her for next week but dont pay over A K. If you cant get her get any Polar women you can, there are 400 Polacks workin on the new trolley to West Cranberry and if I have some first class female talent I might get them for customers.

You made a great fuss about sendin me the Dam Brothers and said you got them to shave for this job but when they got here only one of them was shaved. The other one had whiskers. He said he wouldn't shave them off for nobody so I cancelled them for not doing what you said.

Speakin of whiskers reminds me that Claude and Fanny Usher wrote in ahead of them selves I must get them a baby to use in their play. I tried to borrow one but no body would lend one for theatre purposes. Then my curtain puller said he could get the dwarf that works at the news stand to cut off his whiskers and appear as a child. We got him all shaved up Monday mornin but he got drunk before show time and wanted to fight Sweeney the night watchman at the broom handle factory.

My show dont amount to much this week but it a doin just as much business as if it was good. I dont care much about the feller that impersonates a silafone by thumpin his chin with both fists. If he done it with his feet it would look harder.

It rained so hard last night that The Stadium Annex di'tnt do no business, neither did Shiveleys Air Drum, their customers all came to my place and I had to borrow camp stools from the undertaker shop for them to set on. My theater leaks pretty bad too but it dont get so muddy as an air drum.

Adam Snercury.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, Aug. 14.

H. B. Marinelli and V. de Cottens announce the reopening of the Olympia, Aug. 19. The program will comprise the following numbers: Moving pictures, Mahatma, illusionist; Blanca Aurora, Italian chanteuse; The Polmays and May, jumpers; Kandela, "Fire of Fortune," De Coe, equilibrist; Harvey, wire act; Gaudemidts, clown with performing poodle; Redford and Winchester, comic jugglers; Bodker Ban All, Arab troupe; Prince Charles, monkey; ballet "Papillon d'Or," by A. Curti, music by L. Wenzel, with Mlle. Rianza as premiere danseuse, and a group of ballerines from the Scala, Milan. Lillian Graham will hold a boy's part in this production.

In the new ballet at the Folies Bergere, the exact date of which is not yet fixed—though it will be early in September—will be Mmes. Otero and Napierkowska.

Polaire has returned to Paris after her sojourn in New York. She expresses herself delighted with the trip, and as a souvenir of her American engagement, has brought back a young colored gentleman of sixteen as valet, whom she has dubbed "Jimmy." It appears he does not speak French and as he may lose his way he wears a silver label on which is inscribed in the vernacular: "I belong to Polaire, please take me home."

Saary Djely, the Oriental, is giving the same show at the Theatre des Varietes, Brussels, as she played at the Casino de Paris in June. This is a pantomime on the story of "Salome," and in which she is somewhat lightly attired. It did not please the Belgian authorities. A summons has been served on the artiste "to cut it out." She is still "dancing" the part. Her success is great since this edict—but she is now more amply covered.

At a small house in Paris called Theatre Mondain they are showing a pantomime called "Fils de Ramses," in which some nudity is exhibited. Although this hall, situated up a court, is little better than a barn and is, for the best part of the year, closed for lack of an audience, they are now in the month of August, when most people are away, doing splendid business.

Monkey shows are by no means dead, though we had enough of them two years ago. Reuben Castang's "Mauris" did not come this month to the Marigny after all, but "Prince Charles" will be found at the Olympia. A woman in England recently experimented on performing monkeys, to ascertain what effect corsets would have on the animals. A "monk" that was progressively tight-laced went raving mad, but another that was drawn in right from the start died under the operation. But perhaps the English-

woman was deceived in the sex, and did not try corsets on she-guenons.

In a new play to be produced at the classical Odeon this winter moving pictures will be used in one of the scenes. Some journals speak of this as original but the cinema has often been employed before in such a manner, even in Paris. I remember fourteen years ago Lumiere's pictures were shown in a place at the Eldorado, when it made an attempt in the legitimate field, with Milly Mayer as star. It was also a great feature in the last revue at the Olympia, where the adventures of Max Linder were portrayed.

M. Lambert, at one time secretary of the Folies Bergere, has been appointed stage manager of the Apollo. This is exceptional proof of talent in the business: Secretaries of Paris theatres generally blossom into authors of revues.

The next show at the Cigale Music Hall will be a three-act operette by Rudolphe Berger, founded on Willy's "Claudine." It should prove a comic version of Charpentier's "Louise." At the Moulin Rouge the revue will be withdrawn for the opening of the winter season and replaced by a French edition of "The Princess Dollar."

A party of sixty Americans (calling themselves the Music Lovers' Pilgrimage) was in Paris last week to see the sights in five days, but it is a rather an unfavorable time of the year to come for musical purposes. They accomplished more than another "accompanied group" which "did" Paris in three hours and London in four.

Massenet's "Don Quichotte" to be given by the Isola Brothers at the Paris Gaite theatre, this winter, was created at Monte Carlo last season, and consequently it will not be the premiere of this opera, as some journals have announced.

The Comedie Francaise is having a new ceiling painted by Albert Besnard, representing a temple with the busts of Corneille, Racine, Moliere and Hugo between the columns, while the muses, preceded by the Hours, scatter flowers. Apollo is seen passing in a chariot, saluting the dramatists.

UNDECIDED AS TO WHICH.

Valeska Suratt is undecided as to which. Whether it shall be vaudeville or a play for which Miss Suratt is under contract to Al. H. Woods, she can't determine.

The Valeska may remain in vaudeville with Mr. Gould, if the managers display a route carrying ten weeks or more. Then again she may be called upon to fulfill her contracts with Mr. Woods.

Sam A. Scribner returned Monday from a vacation of two weeks.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance In or Around
New York

Eva Taylor and Co. (New Act), Fifth Avenue.

Erroll Burt, Fifth Avenue.

Tuscan Brothers, Hammerstein's.

"Colored Cooks and Waiters," Hammerstein's.

Mlle. Bianci, New Brighton Theatre.

Howard and Ray, New Brighton Theatre.

Oakland and Thompson, New Brighton Theatre.

Alfred K. Hall, American.

Carrie DeMar.

Character Songs.

21 Mins.; One and Two (Five Special Drops).

Brighton Theatre.

In providing Carrie DeMar with a new act, Jos. Hart, her manager, has gone all the way. The single singer is now a "production." For each of her five songs, there is a special drop and costume change. For the concluding number, a "company" of two briefly appear. The present act of Miss DeMar's will stamp her indelibly upon vaudeville. Out of the five numbers, three could be featured. Her opening song, "The Hobbie Skirt" is strong enough in its novelty and lyrics to close the act, and naturally, through that, gives the artiste a running start. The dress for "The Hobbie Skirt" is a laughable travesty of the close-fitting skirts women are wearing. It is also the first introduction on the American stage of the craze. The closing number is made the most of by Miss DeMar. It is "Three Days on the Ocean," sung in a scene representing the deck of the Lusitania. In it Miss DeMar deftly handles what is a most delicate subject, to secure genuine laughs from seasickness. It is a worthy successor to her "Lonesome Flossie," and delivered as well. "Looking For a Man" is a "Suffragette" number, with comedy, having a standing laugh in the final line. A "Chantecler" number is the fourth. While singing it, Miss DeMar is encased in the best rooster covering ever seen around here. The third song is "Looking for a Man" with the singer as a little girl wandering through the house with a candle. It's cute, and Miss DeMar dresses it that way. Her changes for each song are made very fast, one or two in lightning time. A moving picture scene to cover up one wait, through not working properly Tuesday evening, was not missed. In the "Chantecler," a rising sun is shown, with a chicken coop in the corner of the drop. A well painted scene is that of the Lusitania deck. Miss DeMar scored with every one of her songs, and was called back many times after the final one, which has a "snapper" to the last verse. Miss DeMar has greatly improved herself from her showing in the present turn, and this new act will greatly improve her value. It is a winner, sure.

Sime.

Hoey and Lee.
Talk and Parodies.
16 Mins.; One.
Brighton Theatre.

In their new act, Hoey and Lee are Hebrew policemen, both on the force but a short time. It is also a new idea for Hebrew comedian. It affords much room. The talk now is bringing many laughs with the act but a couple of days old. The concluding retort of Lee to a question by Hoey is a big laugh, and opens an excellent chance to commence with parodies, which they do while still keeping within the characters, telling what the policemen of every city do, to the air of "La Sorella." Other parodies follow, mostly of the latest songs, and they receive the customary reception, perhaps a little better in the Hoey and Lee case since this couple are experts at it. In the next to closing positions at the Brighton, following a bill that contained six acts with songs out of a total of nine, they made their score distinct. As "policemen" Hoey and Lee should work into the funniest turn they have ever had. It starts well by the "cops" chasing two small boys across the stage, which brings them legitimately before the audience.

Sime.

Floyd Mack.
Acrobatic Dancer.
8 Min.; One.
Fifth Avenue

Floyd Mack is new in these parts, but if the reception accorded him after his "tryout" at the Fifth Avenue, Tuesday is to be taken as a criterion, he will undoubtedly remain here for some time. Mack enters quietly, looks his audience over and greets them with "How-de-do." The first few times he uses this expression, in evidence throughout his act, it secures laughs, but after the fifth or sixth reiteration, becomes monotonous. He opens with a song, followed with an ordinary clog and he did not show any thing noticeable until "The Barn Dance Clog" which caught on. This was followed with the "Hee-Haw Mule" kick. He displays a poster of the mule bearing the Hearst copyright mark, then does a half dozen two-legged kicks standing on his hands, that are a very realistic imitation of the mule.

Jane Eddington and Co.
"The Moving Finger" (Dramatic).
16 Mins.; Four (Interior).
Majestic, Chicago.

Nelson van H. Gurnee has written in primary fashion a mildly entertaining sketch. Miss Eddington, a recent recruit from Columbus, O., "society," acts her role without much room for either commendation or criticism. She reads clearly and enunciates distinctly, looks attractive in her Mexican costume, and is satisfying, if not inspiring, in all essentials. Thomas Rolfe plays a Mexican gambler, Craig Nelson's role is an American civil engineer. Both men pace their work to meet the achievements of the leading lady. It is possible that three corking good players might tell the simple story with a more intensely dramatic effect than was attained Monday afternoon.

Wait.

Udagawa and Kawamora.
Pantomime.
15 Mins.; Full Stage.
Coliseum, London.

A Japanese melo-drama in pantomime is a novel arrangement for an English music hall. The advisability of playing one must have been problematical. Whoever made the selection has not chosen a "bloomer," for the little piece as presented by four Japanese men is interesting and amusing. A traveler and his son, while resting under a tree, are approached by a stranger who seeing a bag of gold between the pair, strangles the younger man into insensibility and murders the elder. The son recovering, vows vengeance and with the assistance of another traveler, entices the murderer back to the spot where the crime was committed. The boy confronts the man, and in the struggle which follows, kills him. There is no difficulty in following the pantomime work of the Japs. It is interesting to note the different manner of expressing emotions as between the Japanese and English actor. The struggle is well worked up for the finish, and puts an exciting finale on an interesting bit.

Black Brothers.
"Dancing Banjoists."
9 Mins.; One.
Henderson's.

The Black Brothers are a couple of young boys who present a nice neat little act, first playing banjos and then dancing, but not doing both simultaneously. The final piece on the banjos stamped the approval of the audience for popular melodies, and this should be the boys' cue to drop classical subjects. One of the brothers announced they would play a selection from "Il Trovatore." The announcement was unnecessary. Almost everyone in the world knows the air if not the name of the selection. The dancing at the finish did quite well, the young men dress properly, wearing silk stockings with their Tuxedos, and should prove a number for an early position on the "small time" of the big circuits.

Sime.

Valentine's Athletic Dogs.
Animal.
12 Mins.; Full stage.
Small Time.

This dog act, although poorly arranged at present, could easily be rounded into a first class offering. The finish is too quiet. A hip-rah noisy close is need to hold the act up, although it went quite well before a small house.

Wynn.

Harry Montgomery.
Talking and Singing.
14 Mins.; One.
Small Time.

This turn is made up of a hodge-podge which shows that Harry Montgomery has been following Frank Bush and Cliff Gordon about for some time. He closes with a song, the only original part of the act, and nothing extra. For an encore Montgomery does an "imitation" of Cliff Gordon, which passes him by.

Chas. and Fanny Van.
Singing and Talking.
16 Mins.; One (Special Drop).
Alhambra.

Billed as offering "A Case of Emergency," Chas. and Fanny Van double-crossed the program this week, and slipped over a new act that will surpass their previous effort, without a struggle. Mr. Van takes the part of a stage carpenter who has left his steady position for a part in a traveling show. Miss Van is the leading lady. The third member of the act, unprogramed, is the broken down "legit" who took the troupe out and stranded them. They are supposed to be walking back home, very tired and hungry. Van has in some great dialog on the situation, occasionally stopping long enough to tell his late manager what he thinks of him. Mr. and Miss Van finally decide to frame up an act and offer suggestions to each other, leaving the "legit" to his fate. The talk is the strength of the offering, and will "go" before any audience. Van worked in good "local stuff" that helped also. The new act scored a big hit at the Alhambra, and will work into one of the best of its kind.

Wynn.

Norine Carman Trio.
Songs, Talk and Dances.
16 Mins.; One.
Small Time.

This combination (formerly known as Norine Carman and Minstrel Boys) has a girl and two men. The men are in blackface. There is singing, talking and dancing. Each is good. The Norine Carman Trio should add sufficient worthy material to give their full sixteen minutes all the action and speed required, or cut the act down to ten or twelve minutes, at the most, when it will be in very good shape. The dancing does very well, the singing department could be looked to for slight improvement. Some of the dialog is decidedly worth while. Norine Carman of the Trio has a good delivery, and in her work, recalls Jeanette Dupre. She might be given better matter to work with. There are a "slap stick" finish and some "song plugging" at the end. Neither belongs. Nor should the "straight" attempt comedy. This three appear to have the groundwork for a very good act on any time, if it is properly taken care of and brought out. The wardrobe is above the average.

Wynn.

Robert Milo.
Whistling Imitations.
10 Mins.; One.
Small Time.

Although Milo opens his offering with a "dope" song, his strength is whistling imitations of different birds. The song should be changed for a ballad, Milo doesn't send the present one over right, and then, it has been used for several years. Good mimics are scarce in vaudeville. For that reason Milo should find plenty of work.

Wynn.

Amoros Sisters and Co. (1).
Singing, Dancing and Acrobatics ..
13 Mins.; Full Stage (Special Setting).
Henderson's.

This week the Amoros Sisters are presenting at Henderson's, the new act some time ago scheduled for a hearing at the Fifth Avenue. The turn comprises a special and pretty setting, garden scene with strings of flowers afterwards lighting up, and a new member. The two sisters dress and work well, the one on the trapeze bringing forth much applause with her performance. The other Amoro girl has sufficient animation for a troupe. She is liveliness personified, singing, dancing and doing acrobatic work without halt. The third and new member is quiet, too quiet for the company she is in. Perhaps it is because she is new to the act, but the girl will have to secure a shipload of ginger to hold her place. The act looks very well from the front, has a pretty "sight" effect, and when the third young woman keeps pace with her companion, it will be a fast moving turn. The present finish can be improved upon, and perhaps more might be had from light effects.

Time.

Burns and Clark.
Singing and Talking.
17 Mins.; One.
Small Time.

Burns and Clark are a singing and talking act that fits well on the small time. The man does a comedy Hebraic type, with the woman working "straight." The latter has a rather fair singing voice, and although the comedy is rather ancient, they secure a goodly number of laughs.

The McCauleys.
Songs; Whistling.
18 Mins.; One.
Small Time.

In the act are a boy and girl. The boy is a bird imitator and whistler. The girl tries to play a "straight" to the fellow's poor comedy. Vaudeville is not for this pair.

Jess.

Malin and Malin.
Celloist and Singer.
19 Mins.; One.
Small Time.

Nineteen minutes of a man who plays well on both the violin and 'cello, and a girl who sings but is badly in need of stage training, proved not over entertaining. The act will probably get along on such time as it is now playing.

Jess.

Bestazer Brothers.
Balancing.
10 Min.; Full Stage (Garden).
Small Time.

This act opens with one of the men posing on a pedestal, placed against the back drop with the spot thrown on. The act at present is rather short but the work all through is snappy. The best trick is a running jump over three chairs and into a hand stand, with the underlander lying on his back. The act passes very well.

The Amsterdam Quartet.
18 Mins.; One.
Henderson's.

An "Amsterdam Quartet" appeared in "The Kissing Girl," at the Cort, Chicago, and traveled on the road with that show. This is probably the same four, a crack singing combination, with lusty voices that made the din of Coney Island for once hide its head around Henderson's feedery. With the volume, the voices have melody, and in the ensemble efforts, the harmony was remarkable. The young men look well on the stage, although each, and particularly the bass, over makes up. They are dressed in grey clothes, from stockings to derbys. No better garbed singing four have appeared in a New York theatre. The selections, judgment of time to remain on the stage and other details of the turn pass without a criticism. It has been a good many moons since a quartet were content to return for an encore, singing but one verse of a good song and for a second encore, repeat with another verse of another good song. That's going some for quartets. A medley a mile long is generally the finish and the Amsterdammers did as much in thirteen minutes as others have accomplished in twice that time.

Earle's Singing Comedians.
13 Mins.; One.
Small Time.

A quartet on the old style which manages to sing well enough. The comedy is older than any quartet and unless changed, will hold the act on the smallest of the small time.

Jess.

Robinson Trio.
Singing and Dancing.
16 Mins.; One.
Small Time.

In this trio are two colored men who will bear watching. The "straight" has a splendid voice while the comedian is one of the best eccentric dancers on the boards. A woman is also present, but for lack of opportunity, accomplished little. The straight man would look better in a light suit than in the one now worn. The act made a big hit before a large audience.

Wynn.

Spiegel and Dunn.
Singing and Dancing.
11 Mins.; One.
Small Time.

Two boys put a first class black-face act over, due mostly to their voices. They never try to be funny. One sings "straight," while the other goes in for "coon" songs. The result is pleasing, and the boys should be for the larger time shortly.

Jess.

Stebben Brothers.
Acrobats.
8 Mins. Full stage.
Small time.

The Stebben Brothers work throughout with large baskets and get in some good original tumbling. The idea is away from anything else in this line, which fact helped a lot. Both men are fast workers and have a good idea of comedy. A big hit was their reward.

Wynn.

Vittorio and Georgetto.
Comedy Acrobats.
14 Min.; Full Stage (Wood).
Fifth Avenue.

This is a rattling good acrobatic act, both members of the team working hard to achieve one end. The work is fast and snappy. The comedian does a number of good back and neck falls, and the boxing match, with the straight man working on his hands with gloves on his feet, was a novelty. The act opened the show, but despite this, and although the house was "coming in on them" they did very well. The "straight" man is every bit as frisky walking on his hands as most people are on their feet. He does a little dancing on his hands, neatly executed. The act in a later position would have fared better.

La Fere and Fields.
Singing and Dancing.
11 Mins.; One.
Small Time.

Here are two girls who have the makings of a regular vaudeville act. They have been provided with a few changes. All should have been placed in one costume, as the material used doesn't look of the best. But they do wear silk stockings. Neither of the girls could go in and make a showing in a prize competition of dancing, but they make an eccentric dance look right. The girls should secure some regular time after about another week at "breaking in."

Jess.

Emilie Lea and the Two Lucifers.
Singing, Dancing and Acrobatic.
14 Mins.; Full Stage.
Henderson's.

A man and two girls make up this trio. The offering could be better arranged. The man wears evening clothes throughout, but would go much better in a comedy make-up. Most of his work is along that line. The three are experienced contortionists which helps considerably in the dancing. Some pretty costumes are worn by the girls, who have a splendid appearance. The act is very likeable.

Wynn.

OUT OF TOWN

Anita Diaz's Monkeys.
12 Mins.; Full Stage.
Bell-Oakland, Calif.

The "Monks" range to all sizes, and manifest a lively interest throughout, romping and playing, a pleasing and valuable asset, too often curbed by trainers of animal acts. Miss Diaz is no doubt well aware of the value of this point and neatly handles the situation whenever any of her subjects become over-playful or obstreperous. The act is worked on a long table platform, several novel and original features being introduced. One, that of two baboons lying on their backs juggling barrels, scored exceptionally. For the finish a miniature merry-go-round with an organ attachment worked by one of the baboons, made a strong ending. The act can easily hold down either end of a program.

Fountain.

Harry Tsuda.
Equilibrist.
10 Mins.; Full Stage.
Wigwam, San Francisco.

Tsuda is a dapper looking little Jap with an ingratiating smile and natty appearance. He opens his routine with some snappy tumbling and clever hand balancing on a table. The last and most effective portion of his routine is confined to a large white globe, beginning with hand balancing on one chair, a second being added with which he accomplishes some exceptionally clever balancing at a height of about ten feet from the stage. Tsuda goes through his routine easily. At the Wigwam where the audience is strongly anti-Japanese, his opening efforts met a chilly reception, but they thawed quickly and his closing was accorded flattering and unanimous approval.

Fountain.

Three Juggling Millers.
Club Juggling.
10 Mins.; Full stage.
Chutes, San Francisco.

Two of the trio contribute the major portion of the juggling, offering an entertaining and effective routine. The third handles the comedy, which adds little to the act and detracts from the work of the other two, comparing favorably with some of the best of a like nature. A novel comedy scheme should be introduced, or all three work "straight." Instead of the grey flannels worn at present, a lighter shade might give the act a breezier appearance. The boys have the ability to climb to the bigger time.

Fountain.

Beulah Dallas.
Songs.
9 Mins.; One.
Wigwam, San Francisco.

Miss Dallas possesses an excellent voice for "coon shouting" and should confine her efforts to a line of exaggerated "rag songs." The present selections, although well put over, are not quite right for her. The present repertoire suffers by comparison, having been used quite frequently of late in this section. Miss Dallas is rather large and built more along the lines of a character comedienne. Her desire to please is evident. She gowns herself richly but quietly, and with the proper material, will rush ahead.

Fountain.

Bert Howard and John T. Ray.
"The Ganzy Twins" (talk and songs).
10 Mins.; One (Special Drop).
Young's Pier, Atlantic City.

Bert Howard, formerly of Howard and Lawrence, and John T. Ray, for the past five years was with "Sis Hopkins" have the present offering. They come on as rubes who have been traveling. After a few "gags" delivered quaintly, they give an excellent comedy song. Ray scored with "Way Back Home." Howard as "Svengali" is placed in a trance and commanded to impersonate Padonewski. Howard tickled the ivories of a piano to big applause. For a finish they are "The Ganzy Twins," old bewhiskered men and eccentric dancers. The work was good throughout and both proved clever character artists. The act scored.

I. R. Pulaski.

Continued on page 16.

DREAMLANDS.

Before commencing its regular season on the Western Burlesque Wheel, "The Dreamlands" gave a dress rehearsal in Newark, last week. It was an invitation affair. The theatre was well filled with professionals and patrons of the house. Enough were present to assure the players of a hearing for a line upon their work. Though the audience was extremely friendly, as expected, the plaudits were not given indiscriminately after the initial appearance of popular members of the cast.

No programs were distributed. The names of the principals as well as the title of the two-act musical comedy Dave Marlon has written and produced, are unknown.

This season Mr. Marlon is the sole proprietor of "The Dreamlands." He so stated in a speech following the first act. Mr. Marlon acknowledged gratefulness to former associates, and said he was pleased at his lone opportunity; also that he aspired to be a leader in burlesque—clean burlesque, which he was a firm believer in—and aimed to have his show if not at the very head of all burlesque, then on an equal footing with the best.

The actor-manager-author-composer gave a straightforward, sincere talk. It seemed to strike his audience as just the thing. The speaker was loudly applauded when he said that the day was not far distant, if his hopes should be realized, when every woman and child in the land could feel that they might enter a burlesque theatre, knowing that therein there would be nothing but pure enjoyment.

Mr. Marlon during his speech took occasion to attract attention to the orchestra of twelve pieces he had provided for the evening. Before the first part had ended, the orchestra, although not sufficiently rehearsed, had attracted attention, the number of musicians being unusual for a Western Wheel House. People in the orchestra had stood up to count the pieces. Mr. Marlon's action in securing a large orchestra evidenced clearly the benefit it is to any musical show, whether burlesque or in other branches. Particularly helpful was the orchestra in the finale of the first act, a cracking good one, when the song hit of the show was sung. It is "Good-Bye, Pal," and is again used at the conclusion of the evening, with Marlon (the principal comedian) in the aisle, bidding the company farewell.

In the first part, which ran rather long at the rehearsal, another good number was a march ending with "Auld Lang Syne." All the company intertwined hands across the stage. A couple of pretty pictures were brought out during this number. It logically seemed the finale, but the action resumed for another fifteen minutes before that arrived. If Mr. Marlon should decide to change the show about, either of these numbers could be used as a finale for the second act and performance. Both are strong enough for finales.

The length of the first part, with an olio, shortened the second act. The latter may have been trimmed considerably in the preliminary rehearsal.

The second act opens with a "Salome" scene, taken from the opera of that name. The dancer attracts no attention, but the father (instead of the King, as in the opera) who orders his daughter killed, held the interest by elocution, more than anything else. It is not lively, nor could it be considered a well chosen episode for any part of the performance.

The other slow portion is the olio. There are three acts in it, Marlon, with his "human life characters" before the church drop, forming the finish and best liked part. Opening the vaudeville are a boy and two girls, forming a conversational "three act." There is nothing to it. The girls came from the chorus, without deserving the prominence the act gave them. The boy has a peculiar voice, and might cause speculation whether he is a girl or boy were he to appear alone. Singing nicely a "rag" song he mentioned was written by him, the young man in this did the only creditable thing in the act.

The second olio number was a "piano act." The piano player secured applause by playing the instrument, and not over well. His partner, first an Irishman where he did nothing, later delivered an Italian selection with nice handling, bringing him his only reward.

Other than Mr. Marlon there is no one of weight. A chorus of eighteen girls is carried. To these may be added six or eight young men, choristers and principals alternately. The singing department is sustained capably by the arrangement, and the numbers are vocally very strong. In the first part there are three changes of costumes for the girls. The boys are well dressed all the time.

The opening of the show is protracted into a singing festival, running without comedy for many minutes. There is no fun making until Marlon arrives on the scene as "Snuffy, the Cabman." He is the same "Snuffy," just as bright, as original and as funny as ever. Most of Mr. Marlon's work is confined to the first act, though in the second he has a number. In this the chorus girls hold a sort of contest between themselves, led by the comedian. It runs into innumerable encores.

The piece seems to be about the same as last season, with something new for the second act. A portion of the old second act has been placed in the present first part. In one number in this year's show, all the chorus girls mimic Mr. Marlon's smothered talk.

Agnes Behler was recognized among the women as the principal woman, wearing several dressy gowns and looking well, with two numbers to lead, besides a large quantity of dialog. A Salvation Army miss, something of an anonymous person in the crowd, turned out a good character bit, with pantomime only for assistance.

The show is entirely free from anything approaching suggestiveness. There is a bit about a card that is only fun. One part of the first act where a German comedian apparently expectorates should never have reached the public performance. This German comedian might have shown

to better advantage with more opportunity. As the show was laid out, there was little to do for anyone as an individual, though each in turn received a chance.

The settings of the pieces, in both acts, are pretty, and away from burlesque traditions. "Vaudeville" receives a "rap" during the performance, when Miss Behler sings how easy it is "to make good" there. After each verse, members of the company illustrate, such as an imitation of Eva Tanguay, magic, and finally the grand opera thing, which here (as well as in vaudeville) did make a big score.

During one number, the chorus girls, while dressed in "kid" suits, paraded up and down an aisle. This was liked.

The music is lively when it so intended, and is a good percentage of the whole.

Mr. Marlon, as in the past, has put forth a praiseworthy effort in "The Dreamlands" for this season. There is no producer in burlesque who more earnestly attempts to present a first-class performance in every respect to the burlesque public, and there is no burlesque producer who is more popular through this, than Dave Marlon. As for himself, he is a whole show alone if he cares to be. Just now he seems to have timed himself for the best interest of the performance, striving to keep the comedy within its reasonable bounds, secondary to the girls and the music.

Time.

SAM HOWE'S LOVEMAKERS.

Beneath the superstructure of Sam Howe's new show on the Eastern Burlesque wheel lies what will be or should be a first-class entertainment. Like nearly all the shows opening on the wheel, Mr. Howe's is in the throes of reconstruction.

But with "Sam Howe's Love Makers 'In Africa,'" the trimming down consists only of elimination and rearrangement. Everything is there; what shall go and what shall remain are the questions before the producer.

"In Africa" is alike here and there to "Rogers Bros. In Panama," especially in the settings of the second act. There is not sufficient similarity to the other show, so we give those unable to see the Howe show this season a quick idea of the general scheme of the piece. It opens in an African town, to where comes Konhelm Rosenfelt (Mr. Howe), and Ignatius Timburg (Robert Scott) who are touring the world. They are mistaken for Colonel Roosevelt and his son. From the complications ensuing the first act is composed. The second act is a jungle scene, with no especial bearing upon the main story.

It was quite a hazard to handle any "Roosevelt in Africa" matter for this season, after the flood of last year. Still, Mr. Howe does not travesty the Roosevelt trip, obtaining the fun from the use of the name rather than any burlesque upon the ex-president or his devastation of African wild beasts.

Perhaps sensitive to comments previously made that in his other show, Mr. Howe was over much to the fore, he seems to have attempted to balance himself as against the other eleven principals in the present piece. Otherwise Mr. Howe would not have waited

for forty-five minutes after the opening of the first act before arriving upon the stage. Neither, it is accepted, under other circumstances, would he have permitted two "specialties" to break in upon the action of the first act within the first thirty minutes. These, as well as other things, are the subject matter for rearrangement.

In the second act, and near the finale of the show, three numbers (and the three best) arrive one after the other. Two could be shifted further up. The liveliest and best costumed number, "I Love It," should be removed to the first act, for it is badly needed there through the liveliness, and the bright dressing of the girls behind Allan Coogan can not fit into the jungle surroundings. It is doubtful if a better costumed number in its blending of white, black and pink, will be seen this season. The work of the "girls" in it is also excellent.

"Hottentot Hut for Two," sung by Lanier De Wolfe, needs a shift upwards, Miss Lanier is a pretty little blonde soubrette, without much voice (not material in this case), she should become a factor in the organization before many weeks.

It was Miss De Wolfe and her partner, Linton De Wolfe, a light comedian in the cast, who worked in their specialty at the opening, following a programmed song for the couple. After this selection, the chorus took care of an encore, and then the pair came back to occupy the stage several minutes in a regular "act," involving several changes by the girls, with dances, including an "Apache." It was not the place for it, nor should this couple give a "specialty" during the performance.

The same remark applies to a quartet, actually forced into the proceedings for no reason at all, and without the least bit of a logical opening. They sang several selections, nothing apropos of the piece, right after the opening. It gave the story an awful dent. The quartet is a very good singing one. A couple of the voices are exceptional for burlesque, but unless they can be timed appropriately, their voices should be utilized only for chorus strength.

The "specialty" thing in a performance without an olio is dangerous. It takes away from the show if not placed with careful judgment. Another example is "Call Me a Taxi," an interpolated number by Mr. Coogan, assisted by Jim Mullen. It is the hit of the evening. But after Mr. Coogan makes his hit, and Mr. Mullen shares, they proceed to some "imaginary business" which would be funny (as it is well played by them, in another part. Tacked onto the number, it doesn't belong, regardless of the merit or applause. On top of this, Mr. Mullen well recites something about a Kid's Finish Fight." It is a sad recitation. Before it happened, Mr. Mullen had been the comedian, securing laughs all the way in a nice legitimate manner from a semi-Clay character. After that recitation, no one could believe in Mr. Mullen's funniness again. He couldn't come back.

The foregoing is not said so much in criticism as about a natural fault the burlesque producers seem to have fallen into with the attempt to blend

the vaudeville acts into the show's action, since the vogue of "two-act" pieces struck the Wheels. Much preferable for the best bits of any act to be scattered through the show.

Mr. Howe is carrying twenty girls. Eight are "ponies." They are willing workers, and for so early in the season, display good training. The dressing is well attended to, though the second act holds the balance of changes. There are but two or three in the first act. One of these is "gowns" for "show girls," but the chorus women spoil the nice long train dresses through not knowing how to carry them. Not over two of the twelve "show girls" have any idea what to do with the dresses they have on, and are awkward, whether seated or standing.

Lena Bruce, the prima donna, is a woman the rest of the girls might study for the proper wearing of clothes. Miss Bruce has good clothes, and wears them as well as Ida Emerson does. Miss Bruce's grey dress is as good a "sight act" as there is in the performance. She sings "Night-Ingale" early. It is not the song for her, though her voice is equal to any prima donna's in burlesque. "Lucy Anna Lou," sung by her later on, while better, doesn't seem suited. There must be the right songs somewhere. The score and book for "In Africa" were specially written for Mr. Howe, according to the program. Still one song could be replaced and another given to some one else. The music runs well. It is credited to Herbert Inghram. "Schooner Land" is a pretty song and number. It is a German beer song. The waists of the costumes have a Delft effect that helps out the picture wonderfully. Mr. Scott sings "Schooner Land" doing quite well. He is a German throughout the piece, working opposite Mr. Howe. Ofttimes it is difficult to tell whether Scott is a German or a Hebrew, like Howe. It might be as well were Scott to play a Hebrew altogether. He is of necessity the "comedy-straight" which doesn't allow him too much scope.

Howe, as ever, puts over his Hebrew character for the greatest results. He is funny, and makes several comedy scenes more so. There is a bit of business over the division of \$2,000, well done, but protracted. The funniest portion of the performance is where Howe slaps the Zulu chief. The Zulu chief provides a big comedy part, which Hal Pierson (one of the quartet) makes up well for, but does not secure the comedy that is in it.

Coogan is a nice player, and William Fricke handles a French hotel-keeper role creditably. Vera Desmond is another principal woman in a small part.

With an injunction to Mr. Howe to watch the finale of the first act, as it is now too complete and seems to wind up the show and story, it need only be repeated that his "Lovemakers" are going to give a high grade, clean and wholesome entertainment very shortly, if he goes at the elimination process as he should, and just as though he were not the principal member of his cast. Thirty minutes could go out, and ten minutes be added.

Sim.

ALHAMBRA.

As a general rule the fall reopening of the Alhambra is a Harlem event in a class by itself, but this season upper Seventh avenue failed to respond to the call as in days of yore, consequently the initial performance was given to a rather slim audience. The earliness of the new season and the weather did it.

The bill ran smoothly enough until it reached Morton and Moore, who were handicapped by a long stage wait during which several people became nervous and walked out, putting a damper on the first part of the act. The finish brought them safely over the danger mark, however, and the pair finished big. While there is nothing exactly original about this offering Morton and Moore get away with their routine a little different from the rest. The act is held up by the business introduced at the finish, made popular several years ago by Bailey and Austin, among others.

Opening the show Max York's dogs got a good start and even in the early position were one of the evening's hits. This act is away from the run of animal acts and deserves whatever it receives, because of its originality, if for nothing else.

Clark and Bergman held down second position with their singing and talking specialty, which could stand a little touching up. The harmony alone will ensure success anywhere. Clark portrays the German character in a rather refined way which helps, but there is no reason why the team should wait to take several bows before offering the dance, one of their best bits. They scored strong in the early spot.

The Four Musical Monarchs led by a clever singer made their first bow to the Harlem crowd and were well liked. Although the leader has plenty of time in which to make a change, he fails to take advantage of the opportunity and continues throughout in one costume. A change of clothes would brighten up his appearance considerably, although he looks well.

E. Frederick Hawley, Frances Haight and Co., presenting "The Bandit," one of the classiest little dramatic playlets in vaudeville, closed the first part and was unanimously accorded top honors.

Opening the second half Avery and Hart, colored, did well. The comedian, working as near as possible to Bert Williams's style, tried "The Barber Shop Chord." This was a mistake for Williams played the house, while singing that song.

Mlle. La Gal in "The Carnival of Roses," made a favorable impression. Jules La Barbe, a pantomimist, who had a minor part in one of the many "Apache" Dances last season, springs into prominence here and proved valuable support to Mlle. La Gal.

Woods and Woods Trio closed the show with their novelty wire act. When last reviewed the trio were working under difficulties, because of poor stage handling, but at the Alhambra the act went through without a slip and made a good finish to a good bill. Chas. and Fanny Van (New Acts).

BOHEMIANS.

Another spoke was added to the Western Burlesque Wheel this week when the house in the Bronx opened playing in opposition to the Metropolis, but a few blocks distant. The new house has a very small frontage for a theatre, resembling in this respect the Empire, Chicago, as it does also in the build of the lobby and auditorium. Although smoking is permitted, Tuesday night the house, about half full, held a fair proportion of women, and it is clearly evident this patronage may be worked up still stronger, provided the new house offers clean entertainment.

With the Eastern Wheel Metropolis so close, it is safe to predict a repetition of the Louisville fight in the matter of extra features, etc., although the Bronx district is large enough to support two burlesque houses.

Tom Miner's "Bohemians" is the attraction for the opening week, having "The Belle of the Boarding School" for a first part. Andy Gardner is principal comedian, sharing honors in this section with Bill Lawrence and Mark Thompson. Lawrence was selected to handle a Dutch character, although he has been a Hebrew comedian for the past several seasons. A Hebrew dialect and a German make-up won't blend, through this he couldn't get started.

The opening scene is the lawn of a boarding school. Seventeen choristers were there, making seven changes in the first part, and four in the burlesque. The costumes are above the average, and new. It is a good looking singing chorus.

In the female department Mildred and Lulu Valmore share with Ida Nicolai, who handles a character part throughout the show. The Valmore girls are pretty and hard workers, keeping up their appearance all the time. One noticeable fact in the show is the absence of "rough-house" comedy, and what little "shady" talk is pulled can pass unnoticed. It doesn't do any more harm than it does good. As for the plot it became lost among the numbers. The numbers are all of the catchy kind in this part, "Funny Moon," led by Hugh Bernhard, easily nosing its way to the top.

The finale of the first part has been poorly arranged. A few numbers bunched, and a lot of noise. Considering the inconsistency of the theme, more could not have been expected.

The vaudeville opened with Lawrence and Thompson. One parody sung by Lawrence should be dropped. The pair should appear further down in the olio, for they have one of the neatest burlesque acts in the Wheel, if properly presented.

Ah-Ling-Foo, the Chinese magician, scored, although his manner of working is rather crude compared to some of the modern magicians.

The Valmore Sisters have a neatly dressed offering for burlesque, Mildred getting away with a first-class boy impersonation. Paying strict attention to details in this character, there is no reason why she shouldn't rank up with the best, for she has a good idea of the work and makes a splendid appearance in male attire.

The real big hit of the show's olio proved to be Bernhard and Dunham,

BRIGHTON THEATRE.

The program at the Brighton Theatre this week is a very good one. The summer time does not always allow a manager to select his bills with too great a precision, and the better the show, the more the credit.

Though the performance turned out well, the program did not indicate it. There was too much singing. Six of the nine acts had songs. The intermission and Seldom's "Venus" following broke up the run, giving a better field for Carrie De Mar, who headlined and made the hit of the bill (New Acts).

The first half seemed threatened in the "No. 3" spot. It had opened with a contortionist, followed by the Du Ball Bros., a neat singing and dancing "3-act," and for the next spot comedy was due. Into "No. 3" stepped the "Singing Hoboes," dirtily dressed in their tramp makeups, and without a bit of legitimate humor in the act. Up until the finish of the turn, it seemed that any comedy to come after this act would be ruined by the sample it displayed, mostly old burlesque matter, helped on by a classified "tramp," but the Hoboes finished well with a burlesque, uncouth, but enough to save that portion of the show, if not the act itself.

Wilbur Mack and Nella Walker were liked, Miss Walker for her appearance and Mack for his flip style. The talk includes a little bit of everything, with reminiscences, and concludes with a dance that brought up the average. Miss Walker forces her laugh until it is expected, and Mr. Mack might reduce his dance until all reminder of Georgie Cohan is out.

Closing the first half Jos. Hart's "Bathing Girls" presented a nice number. It is fast, and this does the most for it, the several scenes passing by rapidly.

Hoey and Lee, appearing next to last (New Acts) were exchanged in position with Miss DeMar after Monday. The Elton-Polo casting quartet closed the performance. The Elton-Polos have a limber flyer, who feels confident enough to swing mostly with one hand.

two blackface comedians, who held unimportant parts in the first part. "Mandy" was offered at the finish with a special back drop for the song, and took several well earned encores.

The Howard Brothers, with their banjo specialty, were an extra feature, closing the olio. They had everything their own way.

The burlesque is called "Patsy in Paris." In this Lawrence was a "rube," with no excuse. Bernhard made his mark playing a "straight," while his partner, Dunham, in a top-fish English role, had the comedy lines all alone. For some reason, perhaps because of the length of the olio, the burlesque was rushed through. Four numbers came one after another, with no business between. This will probably be corrected.

It would be unfair to judge this portion of the "Bohemians," for the performance did not run as per schedule. One thing is certain, the show needs a good gingersnapper to liven things up.

AMERICAN.

The show at the American moved Monday from the Roof Garden to the music hall proper. At the evening performance it did not start until Fred. Rivenhall, "No. 3," came on. Julian Eltinge, who is making a farewell vaudeville tour, was the favorite. He is doing four numbers as usual. They are: "The Lady of Mystery," "The Colonial Dame," and "The Spanish-American Rag," all three of which are characterizations which he broke in during the past season. His fourth number is that old favorite "The Gibson Bathing Girl".

The novelty that the program promised was a peek at the Australian heavyweight champion, Bill Lang, who has challenged Jack Johnson. He did not appear at the night show. Harry Cooper announced that Lang's manager and trainers feared his appearing at the American would hurt his chances in the forthcoming match with Al. Kaufman, and that acting on their advice he would not appear, but that the management at the last moment had been able to secure at an additional expense "Philadelphia Jack" O'Brien, who would box three three-minute rounds with his sparring partner, Jack Rowan. The two gave a very pretty exhibition, which held the audience, although they were down at the closing position.

Harry and Irving Cooper, second after intermission, were the laughing hits of the evening. Harry's burlesque on "Cleopatra En Masque," was a scream, also his travesty on the act of the Count and Countess Chilo. The latter were well received on their "big time" debut in New York. The Count, however, monopolizes too much of the time at the opening with a speech. The audience became impatient and applauded him off. His speech ran almost four minutes, much too long. The act when once started held the interest, but another poor feature was the announcement at the close that explanatory booklets could be purchased in the lobby. This smacks too much of the "small time".

Fred Bowers did three numbers in addition to his "College Boy" medley. They were: "Any Little Girl," "Sugar Moon" and "Tennessee," his colored boy and girl furnishing comedy. The girl in a green hobble skirt and a red peach basket was a laugh getter. "Cleopatra En Masque," held over, closed the first part, following Bowers.

Sherman, DeForest and Company, in "A Jay Circus," were "No. 4," and as mirth producers, second only to Harry Cooper. The opening in one was laughter all the time and the closing with the collapsing of the bleacher seats got the house.

Josephine Sable, who followed, opened with what she termed was the latest Parisian sensation. The number was sung in New York nearly two years ago by Reggie De Veuille in "The Queen of the Moulins Rouge." She followed this with "Nora Malone" and closed with "Monkey Honeymoon."

The Four Juggling Johnsons opened the second part with a rush.

Bensley, on "No. 1," is a fair open-act. The Sisters Chartres, with J. Frank Holliday ("No. 2") would have done better in a different position, but as it was, they did only fair.

EMPIRE, CAMBERWELL.

London, Aug. 15.

Cissie Lawson has evidently put it over in Camberwell. The house Monday night was packed to the walls. A few scramblers in the lobby were turned away. It must be Cissie the folks come to see. It couldn't be the shows.

"Speaking Pictures" was the item of interest to the outsiders who journeyed to Camberwell, but for the regulars the pictures didn't have a look in. It was a poor place for the first real showing of the experiment. There isn't anything to it, unless the audience can be mystified into speculation. The Camberwell crowd will not figure excepting they secure fun from asking the picture foolish questions. In a small room the thing looked immense, but in the theatre it is all different. The voice is not distinct, cannot be understood readily and has a too metallic ring to be convincing. The show was not presented well but even so, the result at the Camberwell would have been the same. The act should have a try at a better class house, although doubtful anywhere.

Nita Crystal and Geoffrey Saville in a cross patter affair with a slight sketch structure deserve the real notice. The boy has the makings of a first rate light comedian. He has a quantity of good snappy material which goes over in breezy fashion. He needs an easier stage presence and repose, which experience will bring. Miss Crystal does nicely with "feeding." She is a lively little girl with a cheery manner and does her share towards holding up the specialty. Here are a pair of youngsters that some agent might well attach himself to. They can go into most any hall in London as they are at present, and should develop into a big number.

Ted Saunders was popular. Ted in evening dress gave imitations of London's popular comedians. They are always "London's Popular," etc. It would be a novelty to have that line dropped.

The Great Monohan, a skater with a comedy assistant, didn't go very far. He does nothing that the average skating bug can't do at any rink. The comedian doesn't get ahead of the straight work at any time. Monohan might improve matters a bit by wearing skates that are attached to the shoes. He was continually losing a skate, giving the act an amateurish appearance.

Maurice Lee and Girls. The three young women might put over a mad-cap act, with Maurie to carry the band parts, far better than the present arrangement. The audience were inclined to get after Maurice, but the girls saved him. Not a bad little audience at Camberwell.

Pete and Wild Bill, a combination of singing and lariat throwing, worked out fairly well. The singer might try his voice in the full light instead of using the spot at all times. The lariat thrower looked somewhat like an Indian and handled the rope with some skill.

Bessie McCarty, Hazel Grove, Arthur Albert and Cissie Lawson's "Supremacy" helped string the bill out until after 11.30.

FIFTH AVENUE.

The bill at the Fifth Avenue this week starts and ends with laughter, while in between there are more laughs, in fact it is practically an all-laughing show. Vittorio and Georgetto (New Acts) started the ball. The Knight Brothers and Marion Sawtelle are next with singing, dancing and talking. Tuesday night they had hard work in holding the attention and the act would have fared badly had it not been for a young woman who sat in one of the stage boxes who had a rather peculiar laugh.

Edna Phillips and Co. in "Lost—A Kiss," were one of the hits of the evening. This sketch with its series of misunderstandings and comedy situations caught the immediate fancy of the audience. Floyd Mack (New Acts) is a new comer.

Barney Bernard and Lee Harrison made their Broadway regular debut in the talking sketch "Cohen of Bridgeport," and got their full share of laughs. The routine which is of the Potash and Pearlmuter type is placed in such sequence that it forms a very coherent story, and although down next to closing, they walked away with the honors.

Dr. Carl Herman "The Electrical King" held the attention of the audience with his interesting and mystifying experiments and the comedy with his assistants, with which he closes the act, sent the house away with roars of laughter.

Bird Millman and Co., on the wire, gave a snappy performance from start to finish, pleasing greatly. The male member does nothing extraordinary. Both girls work fast, and would have been better had it not been for the interruptions of the man.

Elizabeth Brice and Charles King had a hard spot way down on the bill. Their opening, rather quiet, only got over fairly, and the act did not get really started until King danced. After his imitation of Eddie Leonard and George M. Cohan, it was easy going. Miss Brice looked charming and sang prettily, her "Nancy" song particularly.

George Austin Moore was on in sixth position. His "coon stuff" was very well liked and his work productive of prolonged applause.

NEW ACTS NEXT WEEK.

Continued from page 13

Elliott.

Comedian.

8 Mins.; One.

Empire, Pittsfield, Mass.

In tramp dress, Elliott tells jokes, sings and dances. Among the stories are some new to this town, and they brought many laughs. For the closing Elliott does well with a dance. He needs only a better song for the opening. As a "single," he seems likely.

Franklin.

The Big 3.

Songs.

15 Mins.; One.

Star, Portland, Ore.

Si Confer, Jean Wilson and Fred Bauer are the entertaining trio. The act should prove a credit to any bill. They have exceptionally fine voices, blending beautifully.

W. E. B.

Harriett Hebert.
Singing Comedienne.
9 Mins.; One.

Empire, Pittsfield, Mass.

With a good voice and a good act, Miss Hebert is making the unusual error of not offering enough. With but two songs and a couple of costumes, the girl's turn runs nine minutes. Another number should be added.

Franklin.

Williams and Warner.
Musical Comiques.

17 Mins.; Two.

Majestic, Chicago.

This act made its American debut Monday afternoon, playing musical instruments, mostly novelty stuff with fair results. They introduce several ideas new over here, but there is not merit enough in the offering to remove the act far from the commonplace. Both men essay comedy in makeup and effort, keeping up a running patter in French which amounts to nothing as an aid to putting the act across.

Walt.

SEELEY OUT OF WESTERN, INC.
Chicago, Aug. 25.

After Edward L. Bloom, general manager of Wm. Morris, Inc., departed for Omaha last night it was said that Walter Hoff Seeley had resigned as general manager of Wm. Morris, Western, Inc., and as a director of that corporation. Who would succeed him could not be learned. Mr. Bloom has gone to Omaha for the purpose of personally directing the final details in preparation for the opening next Monday of the new American Music Hall, in that town.

PULLS WHOLE BILL OUT.

The entire program for the Academy of Music next Sunday, booked through the United Booking Offices, was ordered canceled last Tuesday. Wednesday, William Fox, who manages the Academy, was undecided whether the cancellation order would be rescinded, or whether he would apply to the Morris office for a show.

It is said that Percy G. Williams ordered the acts "pulled out." Mr. Williams is reported to be aggrieved at Fox through the posting of the Academy's paper bearing its once weekly program next to the Colonial announcements.

This Sunday, the Olympic, also on 14th Street and near the Academy, starts a Sunday entertainment, with acts secured through the United office.

The Academy's bill for Sunday, as originally booked, was Julius Steger and Co., Adele Ritchie, Yorke and Adams, Farrell-Taylor Trio, Leo Carrillo, Schrode and Mulvey, Tascott, Ruby Raymond and Co., Messer Sisters.

Following the action of the United in ordering that all acts playing at the Academy should comprise another "blacklist" in the office, Mr. Fox is said to have threatened to build a "pop" vaudeville house next to every Williams theatre in the greater city.

Gracie Emmett in "Mrs. Murphy's Second Husband" starts this season at Shea's, Buffalo, Aug. 29, placed for the eastern time by Pat Casey.



MANAGERS ATTENTION!!! GORDON AND MARX

After the first New York Showing last Sunday, were immediately booked for
NEXT WEEK (AUG. 29) at the FIFTH AVENUE THEATRE
CALL AND LOOK US OVER
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Unless otherwise noted, the following reports are for the current week.

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CHICAGO

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AMERICAN (Wm. Morris, Inc., mgr. and agent).—Chicagoans have never seen a vaudeville act, in complete production form, until Zona Vevey opened Monday afternoon. Judging from the enthusiastic attitude of Monday night's audience the stunning English woman and her skillful accompanist could have made good without the production; the act as it stood was a riot, nothing else. She sang three of the twenty songs accredited to her: the Scotch, Irish and "Old Fashioned Church" numbers. Admiration for the singer and her settings built up with each number, and the chime and organ effects of her closing song finished the specialty part of the bill tumultuously. The introduction of Rondas and Booth to open the show with their good bicycling was the only other change in the plan. For the third and final week of "A Barnyard Romeo" the cast changed in some important particulars. Stella Mayhew and Billie Taylor closed Sunday night and Monday their places were taken by Zay Holland and Chas. Cartmell. Miss Holland had a hard proposition in following Miss Mayhew as "the Goose," but having applied herself to her predecessor's methods she managed very well indeed. Although she failed to secure the full value of the laughs, she gave a creditable performance. Specialties, in addition to Rondas and Booth's cycling and Zona Vevey's song productions were offered during the first half by Zay Holland, Cartmell and Harris, Sydney Grant and a changed posing repertoire for Maria Lo's act. The specialties offered by Adelaide, alone and with John J. Hughes, in the "barnyard" scene, cleaned up the show as has been the rule ever since the pair have been in the place. **WALT.**

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit; Monday rehearsal, 3).—Monday afternoon's audience, unusually numerous, sweltered and waited for something to happen. The six earliest acts passed without any excitement, but when a peachy little girl of the name of Sydney Shields entered, during the sketch "Broadway, U. S. A., everybody sat up. They expectantly awaited her re-entry and were held secure in the delight of her daintiness and charm in sending the final moments of an evenly good act through to the first semblance of applause the hour and a half of show had the far uncovered. The English lawyer played slowly as he should, and when the American fortune-finder began his slap-dash work Miss Shields was right there to please so decidedly that five curtain calls resulted. Following immediately the Temple Quartet convinced the awakening auditors that they were again coming into their own, and then four clean, manly and melodious chaps stopped proceedings until they had given an encore. Then the "Adam Sowerguy Voice-Throwing Opera Troupe" made the hits, three in a row. Eagle-eyed Seth Dewberry sighted Ed. Reynard as he whizzed down the hill-side and the audience had to thank the majesty of the manikin law for the laughs which piled high after the faithful constable had stopped the big red car. It was so hot indoors that one envied the fisherman his berth near the creek, pitted the poor firemen who chased off to a false alarm and thought Reynard was in soft when Seth finally landed him in the cool lock-up. The laughs followed in close succession until the corksing finish turned roars into screams. In other words, Reynard "cleaned up" the show. Following the Hicks-

ville consternation, a perfect dream of blonde loveliness entitled Louise Dresser appeared all in white before the plush drop. She found herself in a spot where scores have failed—next to closing. During the first of her four programmed songs Miss Dresser had difficulty in getting over, but her native charm and sweetness finally won out until after a half dozen bows at her finish she was urged into a fifth number before the house would consent to her departure. Properly placed her triumph would have been greater. Tempest and Sunshine decided when Stage Manager Abraham Jacobs gave them their time slip at rehearsal that they would not open the show. Cody and Merrit stepped in and by 2 o'clock had shown their pretty songs and dance, with costume changes, creditably indeed. Henri French was placed "No. 2," and demonstrated his versatility by doing a dozen different things on the full stage and closing in one with some fast, artistic and applauded impersonations. Jane Eddington and Co. (New Acts). To strike Miss Eddington's pretty setting and to place Williams and Warner's musical contrivances in "two" the price of an act in "one" was saved by unreeling for 10 minutes a six-months' old Pathe film. This was about 2.30, a time when life action and something good at that was to have been expected. Williams and Werner failed to more than wrinkle the welkin with their nearly-comic musical dances in such place (counting the moving picture as an "act"). K. Murray and Clara Lane wasted their golden voices on pewter material. It seemed a pity to hear Murray daily with a couple of "popular" comics, none too new at that; likewise, and regrettable was his thin attempt to do comedy an imposition on the audience. Even when for five minutes in "one" an operatic selection was offered the effect was burlesqued by further near-comic manoeuvres. Gifted singers like Murray and Lane owe it to their public to give the best they have in them; for voices like theirs in vaudeville are scarce as the latest in Murray's "comedy." At 4.25 the beautiful "sight" features of Grigolali's Aerial Ballet were disclosed to finish the show. **WALT.**

ALHAMBRA (Weber Bros., mgrs.). Doff hats and bow low to "The Bon Ton's" chorus girls. You do so give to 'em. They will all pass as good to look upon, they have splendid singing voices, there are no cheaters in the double octet and all in a bunch by themselves they carry off the honors of the performance. Leastwise that's the way it looked last Saturday night. The company came direct from rehearsal in New York and the matinee performance was the first public showing of the really handsome scenic equipment, strikingly pretty costumes and the burlesque, "Mrs. Backbay's Bonton College." At night everything ran smoothly, save in the working of the lights; an effect provided for one "number" which probably would have worked out fine, was balked by some disarrangement of the "juice" distribution. The girls put across the scene bit of the night in a Boweryized version of a Molasso "Apache" dive. It's the same "slumming" idea with more lines than we are accustomed to, and consequently less pantomime. Perhaps this is just as well, for the dumb stuff resolved itself quickly into contortion dancing and neck-hold "spelling" by a man and a girl who did themselves proud without delaying the game. The entire scene was carried by the choristers and

with credit. A pretty piece of scenic and costume trickery resulted immediately after the "beer cellar" incident; the girls, undressed, were transfigured into beautifully gowned patronesses of a ball, staged before a "palace" set of striking beauty, the completed work being accomplished with surprising quickness. One of the big hands of the night rewarded the fast-working "grips" and the deft-fingered girls. In almost every scene of the show the girls surpass expectations. In the prettiest number the evening advanced, they backed stunning Fanny Thatcher as "ponies"—with horse-heads and mains and tails. Half of the "equines" were black-legged and white trimmed as to thighs and bodices, while the rest were cream colored throughout. The again fetched the barn-yard into evidence in a "Chanticleer"

number, led by Fannie Vedder and a "giant rooster" which brought five recalls. Also conspicuously effective was a bathing number, with Emily Miles an alluringly ditty beach-comber. The men of the company are outclassed by the women, although the male showing of cleverness is clearly at a disadvantage through the working out of the book. The comedy "bits," while largely along original lines, must needs be built up if James Lake, Vic Le Roy and Adam Shore shall have a more certain whack at the show. There are lots of laughs, nevertheless, and cleanliness goes right along with the chorus in piling up credit for the production. The Misses Thatcher, Vedder and Miles, efficient principals, dress finely and in taste. The Miles girl is a prize pippin of the exhibit. She has a trim little figure, a bewitching way and as

CHAS. L. SASSE

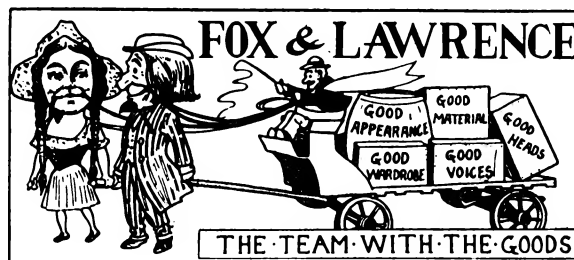
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pretty a face as any girl is entitled to. The fact that she just passes as a singer doesn't matter. This reference need not detract from a record of the charm, grace and cleverness which Miss Vedder evidences, and no one could ask a prettier example of blonde beauty than Miss Thatcher presents. All of which is only another way of stating that "The Bon Tons" live strictly up to the title, with the accent on the fair feminines. In accord with what seems to be customary, the last half of the show is not the equal of the opener. There is a railroad station scene which might be lived in its laughs and a Pullman car interior is, later on, worked out with only fair comedy results. Two numbers comprised the Saturday night olio, although five were listed. "Too much show" causing the cut. Vic Le Roy and Mae Cahill were well received in a singing turn which brought Le Roy special reward for a splendid character portrayal, and the Dunedin Troupe of "cyclists" "cleaned up" the show with their skillful maneuvers. The gingery donagan girls, who work in the bicycling, put on a roller-skating specialty too long drawn out, but nevertheless much applauded. WALT.

FOLLY (John Fennese, mgr.).—Miner's "Americans," the last of the ante-season bookings for this house, gave what was practically a dress rehearsal Sunday afternoon, hot weather and a double-header ball game limiting the attendance. Next Sunday the regular Wheel season opens with Gordon and North's "World of Pleasure." Last Saturday night the "Yankee Doodles" rounded out a most satisfactory week. Let it be said first that Edwin D. Miner seems to have experienced a change of heart; the "Americans" present not only a show free from "hokum," but in the first of its four entertainment divisions it is a very beautifully costumed affair. Scenically, the show might be better equipped, and will be when a promised setting

for a Japanese interlude comes across. The investment of money seems to have stopped with the costuming, aside, of course, from the salaries of the several clever principals. The burlesque proper is the up-popping of "Irish Justice," largely administered through the wielding of part of a pig's interior. Teddy Simons has written a dramatic interlude, "The Golden Wedding," which presents the author as an actor of some skill. A third section of the bill is "Fun in a Restaurant," claimed for George Totten Smith's authorship. The opening section, best of all the show, comprises a round of imitations with the prettiest bunch of chorus girls the season has thus far disclosed, sporting wardrobe which is brilliantly beautiful. When this lively send-off is accomplished interest drops, suddenly and surely, for the rest of the program runs slowly and for the most part but passively entertaining. However, the beauties of the introduction atone somewhat for what ensues; but a show which starts off like a ten-story frame house ablaze and dwindles to a bonfire should be either turned end for end or else have its waning moments built up to standard. Making full allowance for a first performance, it was made clear that material for snappy and self-sustaining entertainment was not in sight. The innovation which has been essayed in slicing the show into four sections will prove an advantage if the several parts are made to match the first chapter. There is need for more speedy playing for the restaurant scene, and this will possibly evenuate with repetitions; the situations may be built up and with faster work the comedy will then bring better results. "The Trial of the Girl in Blue" would far better be replaced by a modern book relegating the "Justice" scene to the scrap heap. Between the several books specialties are offered. Dave Lerner was first to bat with Hebrew parodies with an interior finishing which repeated the oft-told troubles of a Jew at an Irish wedding.

Lerner's parodies are so good that he might better slip in two or three more and lose the talk entirely. Howell, Lockwood, Nelson and Krusch "cleaned up" the show with "The Hicksville Minstrels" backed by an almost-human drop. Their harmony is good, their comedy ditto and the total made for booming applause. The man programed as "Androit," who wrestled with a concertina, should be made to cut his time by more than half or, better still, be eliminated; he doesn't class. It is a pleasure to turn again to the beauties and briskness of the first part, where in five of the show's ten really beautiful wardrobe displays are made known. "Song Hits of the Season" it is entitled. The impersonations bring Deming and Alton forward as reminders of Clark and Hamilton, principally through the introduction of that clever English pair's best business and bits; Dave Lerner is programed to imitate Benny Welch; Chester Nelson does Bert Williams; Beatrice Haynes brings Adele Ritchie to the fore in knee-length dress, and Lillian Thelma Alton shows how fetching Lillian Russell might look in tights. To conclude, Teddy Simons plays capably and sings well as Koko in "The Mikado." For all save Nelson the chorus is enlisted to grace the scene, and it will be hard to find a prettier display of femininity and clothes. Exceptionally fine was the costuming for Lillian Thelma Alton's number and as the girls paced off the wheels of a march while Miss Alton stood stunningly gorgeous, one found it hard to realize that the program was authentic with Edwin D. Miner's name at its head. Give him all that's coming in the way of credit for well doing, but he has not finished what he has started until he braces the balance of his show to a level with its send-off. WALT.

EMPIRE (I. M. Herk, mgr.).—"The Brigadiers," sailing for this week under the banner of "The California Girls," are providing evenly

good entertainment, following a period of reported crowded houses for Edmond Tayes and "The Wise Guy." Scenically the outfit just passes. In the line of costuming for just sixteen "villagers" three of the eight shifts do not require expensive material, owing to the character of the chorus work; the rest are pretty and two sets of gowns are especially attractive—a bright red outfitting which signalled the close of the first part and a richly colored and uniform complement of knee-lengths worn to open the afterpiece. Anna Meek Bonner, Gertrude Flake and Lillie Stevens are the women principals and the comedy is entrusted to Harry McAvoy, for Irish; Wm. Mossey, for Dutch, and Frank Chick, a "simp." Alf Bonner makes a "straight" good enough to meet demands. "The Perfume Bath," written by Edward Shaeffer, is the starter and, after the olio and intermission, "Rubber Island" finishes. The specialties are the best yet. Sandy McGregor, for some unknown reason especially announced from the stage, opens with clever Scotch songs and jokes, which take on particular value through the fact that McGregor's "burr" is not too thick to be understandable. Then Chick and Chicklets, Sunday evening, made the hit of the show with their comedy cycling, trick work and trick machines. Alf and Anna Meek Bonner followed with original songs and some good "get back" stuff which largely went wrong because Miss Bonner didn't look the part as her wrangling partner accused her. Gertrude Flake and a "kid" singing from the aisles pulled a classy number to close before intermission. The arrangement was all wrong. If first part and olio music be run off before recess Chick and Chicklets should be put down to close the specialties with their "cooch" bicycle to end matters in a sure-fire scream. As arranged Sunday night Miss Flake's dainty ballad number could not hold the impatient crowd after two hours of solid show and should not be

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expected to. As to the burlesque factors it can be said of Whalen & Martel that these past offenders against the good of burlesque as a business proposition have turned over a new leaf and present this year a comparatively clean show; what liberties the comedians take are not very serious and as the laughs in the show, which are many, do not depend upon the "indigo," little fault-finding need be done. It would be an easy matter, and better, to change a couple of old-fashioned bits to new stuff as the season goes along; for the woman who screams when kissed, gets money for it and finally gives it all to her confederate, has been with us long enough. Ditto the rough-housing of the cannibal king. But these are incidents, taken by and large the book and comedy bits bring laughs through new reasons and the hard-workers get their reward. Separate types of beauty are displayed by Miss Bonner and Miss Plake; both are stunners. Each impels admiration because of their handsome gowns, the way they wear them and the general effect of their presence. Miss Stevens is through her own negligence in the matter of dress, outclassed by her confederates; one gown sufficed her for the whole show, if memory serves. This dress was ornate in itself, but was conspicuous in its evidence because of a monogram, worked in brilliant, on one half of the skirt. It was worn in both first part and afterpiece and hit the eye so hard that it seemed to be there every time Miss Stevens was. The three principal women all led numbers, honors falling to Miss Bonner for style and execution. Wm. Mossey had an "edgy" lining with all the girls, polka-dotted and pony painted, working encores for him to an even half dozen. It would take very little censoring and only a small amount of building up and rounding out to put the "Brigadiers" right in line with such of its confederates as have been disclosed heretofore since the present burlesque season began showing its samples. WALT.

BUSH TEMPLE (Walter Shaver, mgr.; agent, W. V. M. A.).—Fourteen acts were "tried out" Thursday evening 18; they were about the best array, taken by and large, the Association has sent to market this summer. Only seven were "caught" by the reviewer. Of that number but one can be especially commended. (Claude Veaux and Co., in "The Duke of Mulberry," have a good act for the small time. The sketch is well played by a girl and two men, the girl being conspicuously clever. Realism was added by the introduction of a band-organ and monkey brought on by the street musician who was impressed as a "Duke" to dispel the illusions of a girl who worshiped at the shrine of nobility. The sketch is worked out along good comedy lines, and should finish as a straight laughing act; but the Italian cannot resist the opportunity to do some "mushy" acting (very badly, too) which is a detriment to the act as a whole. The Chas. Winter Quartet has a "college boy" act which is too long drawn out; by sticking closer to vocal work the act would be improved. The Misses Clifford and Rhodes made sad work of burlesque as a comedienne's idea. The girl at the piano failed utterly to get across; but the other girl worked well enough to indicate that she might hope to do a fair "single." Barnett and Oliver did poor justice to Gilday and Fox's talking act. Kenneth H. Walte need hope for little glory from the evidence he submitted as a monologist, and Henriette Girard, who essayed Willie Hott Wakefield's dainty specialty, tried vastly more than she could accomplish. Mr. Shubert proved to be a close bending contortionist and he should readily find the "open door" in small time bookings. Secrecy and Bishop, b. f., the Island Sisters, s. and d.; Vernon, impersonator; Calumet Quartet, Thomas and De Mont, Herbert Waterbury, and Wm. Korschell were others who appeared. As usual the "entertainment" ran overly long. Aspirants seem bent on taking advantage of their opportunity and are given too much leeway. In the matter of time, if these "try-outs" shall be taken seriously, it would be better to set some time limit on acts and thus run the program off before the operation becomes tiresome. Every act would, as a result, fare much better if they good, bad or indifferent. WALT.

SHERIDAN (Robert Pottinger, mgr.; agent, W. V. M. A.).—In its second week this house has been picking up in its attendance. An entertaining bill for the final half of last week. Alfretha, female gymnast, opened and was well received. Howard and Bernard cornered many laughs with a comedy sketch. Rondos and Booth held interest with bicycle riding. Happy Dock Holland had a hard time starting but finished strong. The hit of the evening was Margaret Williams and Co., in "Temptation," very well played. H. R.

WILSON AVE. (J. G. Burch, mgr.; agent, Frank Q. Doyle).—"Opposition" has not harmed attendance. Turnaway for the last show 17. Charles Hughes and his "Singing Girl" won big applause. The Moguls, three Mexican musicians, did nicely. Martinez and Langdon's comedy sketch held interest. McGinnis Bros., two clever young fellows, put over clogging that scored. Six Whirlwind Acrobats, in new costumes, dandy appearance and worked rapidly. H. R.

VICTORIA (George Atkins, mgr.; agent, W. V. M. A.).—Under new management this house has remained a Summer "go" business reported. Pankey and Cook opened and were well received. Conkey entertained with comedy juggling. Mannion and Hall, a couple of Western boys of rathskellar fame, cleaned up in closing position Sunday night. One plays the piano while the other puts over several rag time songs in a way that won him the house. H. R.

Chas. Dourtrick is home from a mad dash to New York, visits to Atlantic City and the Old Dominion and a tour of the Eastern Coast which has kept him two weeks away from his booking office in La Salle Street. Dourtrick's disregard of a fixed habit of sticking to busi-

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ness continuously without leaving his office only for a part of a night's sleep 365 times a year seems to have benefited him. He has returned to his task of booking headliners with renewed vigor, indicating that he tucked something up his sleeve while away from Chicago; just what it is will, when disclosed, no doubt cause consternation in this neck of the woods. For the present, however, Dourtrick is silent and, as usual, industrious.

The Globe opens Labor Day with "The Rosary," billed to stay as long as it profitably can.

Dan Fishell came to Chicago from St. Louis to look over "A Barnyard Romeo" which opens the season Sept. 2 at his American Music Hall (formerly Princess).

When a man was gored to death at the stock yards Monday afternoon, the local papers, in reporting, added onto the story which recited the details of an escape from "101 Ranch," at Riverview, of one of the steers used in the performance. The animal ran several blocks, pursued by several cowboys on horseback, and before it was killed by a policeman's bullet it gored to death one of the horses its pursuers were riding. The show advertised a parade in "The Loop" Monday,

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but the "fixing" for the permit went wrong. In some way, and it is the intention to try and parade Thursday. The show opened big Sunday afternoon and evening, according to reliable information. Business for the Sells-Floto Show, in South Chicago, Sunday, was reported to have been big in the afternoon and a turn-away at night.

Mae Taylor has arrived in town to play ten weeks of Morris time, opening at the Linden Labor Day—Pierce and Roslyn open twenty weeks of W. V. A. time at Lafayette Monday—Tim McMahon's "Southern Review" was held over for a second week at Pelmar Garden, St. Louis. Brock Godshaw opened Monday at the Columbia, St. Louis, on a W. V. A. route presenting "The Dickey Bird."

The Derby, Gary, Ind., has introduced a six person stock company to present tabloid comedies as the greater part of the 10-20 entertainment. Bruce Godshaw is presenting the play for Inkwadd Moe, the house manager. It is said that several of the local 10-20s are watching the outcome of the experiment, with a view to introducing the scheme where vaudeville has previously ruled.

James Postance, who has been stage manager of "A Barnyard Romeo" retired Sunday

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night and was replaced by Dave Bennett, who comes from the Shuberts.

Howard and Howard passed through town Tuesday bound for Spokane, where they open their Orpheum bookings with a new act Monday.

Roy Bullen, general agent of the C. & G. W. R. R. at Winnipeg, was married last Thursday to Margaret Lund, a sister of Baby Lund and the Lockhardt Sisters. The courtship lasted about six weeks, Miss Lund having gone to Winnipeg as a member of the "Alaskan" Co. She has retired from the stage.

James Cowan was in Chicago Monday night on his way from the Morris office in Boston to New Orleans, where he will succeed W. T. Grover as local manager of the American Music Hall.

"The Broken Idol" opened the season for the Crown, last Sunday.

Friday of this week the parents of Adolph E. Meyers will celebrate their golden wedding anniversary.

Billed as Miller Bros'. "101 Ranch" and Edward Arlington's Real Wild West a carnival of broncho busting, sham Indian battles and other sports of early western days began Sunday at Riverview Park, to endure eight days. The big exhibition takes the grassy plateau which the "Two Bills" initiated last summer.

Gentry Bros. make six stands on the North Side this week, moving over to South town

for next week to show a half dozen lots. Chicago is treating the big-little show to a series of big audiences.

Mr. Engle, father of the Renee family, died at his home in Milwaukee last Friday.

Vacating the Princess to make room for "The Wife Tamers," "Baby Mine," with Consuelo Bailey now playing Marguerite Clark's old role, moved Monday night to the Garrick, where it will remain until "The Chocolate Soldier" comes in.

Rose Stahl, in "The Chorus Girl," at the Chicago; "Baby Mine," at the Garrick; "Jim the Penman," at the Olympic; "Her Son," at Powers, are the only dramatic attractions within "The Loop." Musical comedies hold sway elsewhere downtown.

Next week's chief event will be the reopening of the La Salle with "The Sweetest Girl in Paris," a musical comedy which is being whipped into shape during its premier week at Milwaukee. Its principals are Trizie Friganzl, Alice York, Zoe Barnette, Catheryn Rowe Palmer, Byrdine Zuber, Alex Carr, John E. Young, Edgar Murray and Zeke Collins.

Never in Chicago's history have our theatres sheltered so many musical pieces as at present. Down town are Richard Carle, in "Jumping Jupiter" at the Cort; Hyams and McIntyre in "The Girl of My Dreams" at the Illinois; Ralph Herz and Lina Abarbanell in "Mme. Sherry" at the Colonial (where

James J. Brady assumed the reins of house management last Monday); "The Midnight Sons" (falling below Shubert expectations) at the Lyric; "My Cinderella Girl" at the Whitney; "The Old Town" at the Studebaker.

The Haymarket reopened as a "combination" house, after several years of vaudeville, with "The Old Mill," last Sunday afternoon. This show moves about a mile away next Sunday to begin the season for the Crown. Down at the National the musical comedy list is amplified for this week through the engagement of "The Prize Winners."

"The Girl in the Kimono" slipped out of the Ziegfeld next week. Few knew it had gone, its summer life was not conspicuously full, some in anything showmen strive for. It immediately takes to the road, able to bill itself "direct from a long Chicago run."

Will S. Albert, manager of the Airdome, Chattanooga (a theatre and not what its name implies), and Joe E. Wilensky, manager of the Orpheum, Savannah, are in Chicago conferring with our busiest little booker—Rosalie Muckenfuss.

Music at the Parks: Liberatti's Band, "White City," Innes, at Bismarck Gardens; Ballman, at Forest Park; Walter Damrosch, at Ravenna; Crestore, at "San Souci;" American Ladies' Band, Riverview. Labor Day will about end a very unsatisfactory season for Chicago's once well patronized amusement park system.

James Be Anos was presented with a daughter in this city 16. The Be Anos had hoped to call the child "Ethel Robinson," but nature willed against them, and so the young man will be christened "Robinson Dudley," in honor of Miss Robinson, the Association fair booker, and Daisy Dudley, of Maxwell and Dudley.

The wife of Dr. Clark, manager of the Brooks Theatre, Hammond, Ind., dropped dead last Wednesday afternoon while her husband was in attendance upon the Elks' Fair. The theatre was closed for the rest of the week.

Warren and Blanchard passed through town last week to make their date in Memphis. After playing there and in St. Louis they come to the Majestic to play their fifty-fifth week on one Martin Beck contract. Fred Warren figures that in that time he has used twelve pounds of burnt cork to successfully hide his beauty from Orpheum audiences.

The Heras Family and Mario Trio have gone to Edmonton, Alberta, booked by Ethel Robinson for the Western Canadian Exposition.

We-Chok-be has been routed for eight weeks by Norman Friedenwald in parks and theatres around here; then she takes her act into Paul Goudron's houses for ten weeks.

Bob Carter and wife, of Carter-Waters & Co., came in from their vacation in Western Colorado last Thursday. They begin a round of S-C bookings next month, their last season in vaudeville. Carter has staked out several claims in the Colorado Valley to which he will devote his time after this trip irrigating the land and raising fruit. He has promised his wife that he will be a rich man in ten years.

Some of the furniture has been moved into the new Sherman House, which indicates that the managerial hopes of opening the hotel by Jan. 1 may come true. Last week a water tank placed on the roof slipped from its moorings and set matters back a little by tearing its way down through the side of the house, causing considerable damage.

Hyams and McIntyre, in "The Girl of My Dreams," will be succeeded at the Illinois Sept. 18 by "The Dollar Princess."

Mile. Vanity is playing her last vaudeville weeks. She has been called for rehearsals in New York, Sept. 5. She will be premier danseuse with John Cort's "Kissing Girl," which comes to Chicago to open its season Sept. 25.

Lasky's Co., which played "The Love Waltz" at the Majestic last week, will make its Orpheum tour with twenty-one people and a special haggage car. Where two weeks are played in the same house, "At the Waldorf" will be the second week's bill.

The Plaza (previously known as the Comedy) will undergo alterations, cost estimated at \$12,500. The lobby and interior will be re-decorated, the floor will be raised after the sixth row, the stage enlarged and boxes will

be added to its seatings, giving a total of something over 1,000 people. Chas. E. Bray, manager of the Association, is president of the Western Amusement Co., which will operate the house.

Schindler's will be booked by the W. V. A. for the first time this season—May Keough leaves the legitimate to offer a "single" in vaudeville—Kent and Wilson open eighteen weeks of Hoddins time at Joplin next Monday.

When the Star and Academy open Labor Day they will operate as a "split" week W. V. M. A. houses. Acts will open Monday at each house, switching Thursday to complete the week. Tom J. Carmody, who has always managed the Star, will remain in charge of the Milwaukee Ave. house. Dean Cameron goes from the Chicago Opera House box office to manage the Academy.

The Trevett will return to its original policy of playing acts a full week when it re-opens Sept. 5. The experiment made during the latter days of last season proved that 10-20 and two shows a night was not to the managerial liking.

Chas. B. Marvin opens dramatic stock at the Marlowe 29, where S-C vaudeville acts ruled last season. Albert Phillips and Lella Shaw will play leads and the company will otherwise enlist Maude Truax, Jack Thompson, James Coker, Frank Hervey, Jean Clarendon, Edward Redding and Marion Milton.

Dorothy Maynard, who has made such a splendid record as an artist in "The Girl in the Kimono," goes to the Cort to succeed Pauline Perry in "Jumping Jupiter." Suzanne Willis will be succeeded in the same cast by Jessie Cardowale, who has previously been seen only as a dancing specialist with the company.

Geo. Ade's newest play, "United States Minister Jackson," to be acted by Wm. H. Crane, has been chosen as the opening attraction for the new Blackstone, Nov. 14.

Sam Lederer, manager of the Olympic, has returned from a trip to Prague, Bohemia, where he visited his father, whom he had not seen in twenty-seven years.

Dave Beehler goes to Evansville, Ind., this week to prepare the Grand Opera House to reopen as an Orpheum Circuit theatre by Sept. 4. He may remain there to manage the house.

Harry Frazee, who is concerned with Geo. Lederer, in "Mme. Sherry" and Richard Carle's Co., will move his headquarters to New York, going east with the "Mme. Sherry" Co. 28 to open at the New Amsterdam Theatre. He will give up his office in the Masonic Temple, and his general manager, Frank Hopkins, will take offices in the Cort, to manage the Carl show until Victor Moore shall follow in with a like position for Mr. Hopkins to fill. Chicago has been mighty good to Frazee and sends him to Broadway with a fat bankroll.

The Fox Theatre, Aurora, comes into the Morris office for its bookings, having come over from E. J. Cox. The Colonial, St. Louis, will also be booked through the local Morris office, although the Morris name will not be used. That title goes to the Princess, which will be changed in name to the American Music Hall.

Tom Sharkey and sparring partner, Phil Kelley, will be fair attractions in the west, starting with the Iowa pumpkin show in Des Moines next week.

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ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—This week the Orpheum holds a good program, judiciously arranged. Harvey De Vora Trio of dancers caught them nicely coming in. Renee was appreciated. Flannagan and Edwards made a pleasing impression with "On and Off." Minnie Dupree and Co. were rather quietly enjoyed by the houseful. "The Operatic Festival," opening intermission, scored big. J. C. Nugent and Co., in "The Squarer," kept the house laughing. Al. Jolson was easily the one big hit of the bill. The Kaufmans, closing the show, well applauded.

NATIONAL (Zick Abrams, mgr.; agent, S.-C.).—Lew Hoffman started things off nicely

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In opening position. Alice Mortlock and Co. presented "The Other Woman." Miss Mortlock and company were excellent, but the play-let seemed a last action at times and was up Musical Irving got away strong, finishing quite as well. McKenzie, Shannon and Co. added a little class to the program. The setting is far above the average, and the audience showed their appreciation by vigorous applause. Shannon's singing easily won the house. George O'Malley was poorly received. His dancing passed safely, but the rest of his offering failed to take. Henry Lee, in "Speaking Likenesses of Great Men," was thoroughly enjoyed by those who could see the act. Only those sitting in the center could see the artist.

WIGWAM (Sam Harris, mgr.; agent, S.-C.).—Abdullah, opening the bill, was well received. Beulah Dallas scored substantially. Viola Crane and Co. have a rather talky offering. George Devoy and the Dayton Sisters, good; Albini the Great, San Francisco favorite, always sure to go. George B. Alexander, fair; Scott Brothers closed the bill.

CHUTES (Ed. Levy, mgr.; agent, Pantages).—Good program. Johnson and Rowland, good laugh winners; Thomas and Ryan closed nicely. The pair should make changes alike and

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Improve details. Maxine and Bobby were one of the bits, owing to clever work of a dog. The Clockers landed solid; Kresko and Fox scored throughout; the drummer song is a corking novelty idea; Arizona Joe and Cow Punchers, hit of bill.

AMERICAN (James Pilling, mgr.; agent, S.-C.).—Very poor card at the American this week. The Ormbyss but fair; Toney and Norman did very well; Cabaret's Dogs fair; Zinelle and Boutelle dropped hard; Milton and Melnar fair; Mike Kelly's Musical Comedy Co. closed, anything but satisfactory.

PORTOLA CAFE (H. Hermansen, mgr.; Henry Garcia, amusement director).—La Estrellita, Countess; Rose; Madge; Maitland; Miss E. Lealle; Otto Dobes; Borel Juliette; Mr. Albert Pench; Senor Luis Pamelis; Bernat Jaulus and high class orchestra.

COLUMBIA (Gottlieb & Marx, mgrs.; direction K. & E.).—"Seven Days."

VAN NESS (Gottlieb & Marx, mgrs.; direction K. & E.).—"Dark."

PRINCESS (Sam Loverich, mgr.; Musical Comedy).—"Floradora."

ALCAZAR (Belasco & Mayer, mgr.; Stock).—James K. Hackett in "Samson."

SAVOY (F. W. Busey, mgr.; direction John Corl).—"The Lottery Man."

PORTOLA (Albura & Leahy, mgrs.; agent, Bert Levey).—Lorimer Johnstone & Co.; Claude & Radcliffe; Princess Suzanne; Daly and O'Brien; Varley; Robinson and Warner; Cole and Cole.

MARKET ST. (Hallahan & Getz, mgrs.; agent, Bert Levey).—Hashimoto; Addie Grant; Variety Comedians; Trio.

LIBERTY (Estes & Brown, mgrs.; agent, Bert Levey).—The Greedies, Marshall Bros.; Jos. D. Carroll.

GRAND (Albura & Leahy, mgrs.; agent, Bert Levey).—The Longfellow; Denison & Archer; Jennie Fletcher.

Josie Heather, wife of one of the Four Fords, is filling the date of Mr. and Mrs. Jack McGreevy at the Orpheum, in Oakland, the latter having cancelled their time for the present owing to the death of their little three year old daughter, who died the morning of 16 from spinal meningitis. They left 17 for Beaumont, Tex., with the body.

Charlie Mack opened to big business at the Star 16 with his three act Irish play "Come Back to Erin."

Albini's "expose" performance at the National 13 proved a big drawing card and brought in the first week-day capacity house of the season.

The salary of May Yobe was attached at the Bismarck Cafe 16 for a \$40 automobile bill at about three years' standing. Miss Yobe settled.

Alex. Pantages left 15 for the north after a two weeks' stay in this city.

Archib Levay has booked Mrs. Maud Evans, ex-wife of Naval Constructor Evans, who is stationed at Mare Island, for two weeks at the Portola Cafe beginning Sept. 4. Mrs. Evans sprang into the spot-light of publicity

a little over a year ago, a young lieutenant stationed at the Island being named as the disturbing factor between Mr. and Mrs. Evans.

The Croton Bros. are filling an engagement in Honolulu on their way to the states from Australia.

Manager Alex. Kaiser is still continuing his successful M. P. policy at the Valencia.

Manager Sam Harris quietly left town 16 on a business trip.

The Musical Ibsons and J. V. Gibson arrived this week from Australia. They leave shortly for the east.

The weather, which has been unusually cold for the past several weeks, has turned off quite warm the last few days. Business continues fair at the theatres.

Daly and O'Brien sail Sept. 9 for Australia to play the Brennan time.

Bob Fitzsimmons will be the attraction at the Chutes Sept. 11.

Roy Stephenson, formerly stage manager of Pantage's Empire, in this city, departed 15 for Los Angeles to superintend the stage construction of the new Pantage's theatre. He will remain permanently in the southern city, assuming the management of the stage when the house opens in Sept.

The first deposit of \$2,000 on the ground rent of the new Richmond was paid 11. Ground was broken 15 and the house ready to open Nov. 20.

The little daughter of Zick Abrams is the proud possessor of a beautiful little trick Shetland shipped from Denver recently as a present from H. H. Tammen, of the Sells-Photo Shows.

Zick Abrams and his family returned 13 from a six weeks' visit to the Abrams ranch in Siskiyou Co., and will depart Sept. 3 for an extended pleasure trip east. Mr. Abrams has stated the final arrangements for an amusement scheme to be launched in this city will have been consummated by his date of departure. Mr. Abrams and his associates in the enterprise, including several of the best known circus men in the country, have been working upon the project for the past six months. The company is to be incorporated for half a million, \$100,000 is now subscribed. This will be used to launch the enterprise, the nature of which Mr. Abrams refuses to give out at present, but states it will prove a great surprise to show people.

The Opera House at Coalings was totally destroyed by fire a couple of weeks ago.

Dorach and Russell, "The Musical Railroaders," open at the Hippodrome, London, Eng. Dec. 20.

C. E. Carghill has purchased the La Petite theatre, Santa Barbara, opening 15 with vaudeville.

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PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—The bill did not show its strength this week. The first half was weak and did much to handicap the last half where several good acts were bunched. Rio opened it slowly with a ring act, the long teeth hold at the finish being its only applause. Anthony and Andrew Visocchi played accordions with only fair success. One of the two did some whistling, which was well received, but the act did not make much of an impression. Ward, Klare and Ward missed putting over a bit because of wasted time with a sketch "The Twix Flats," with which the trio open. They finish in "one," and this is where they belong. The two women have also numbers early in the act, and were they to bunch the singing and allow Ward to inject some of the comedy talk between the song numbers it ought to make a snappy, lively act. Both girls were warmly received, and the act wins on appearance. Hibbert and Warren got along in their usual way. In Valerie Bergere's sketch, "The Sultan's Favorite," Herbert, Warren, Emma Campbell and Maud George did nicely. Miss George is following closely along lines coached by Miss Bergere, and, of course, suffers in comparison. Warren and Miss Campbell get all there is to be had of their role. There is a wide latitude of stage license taken advantage of, but the laughs are there. Camille Ober pleased with her unique vocal gymnastics.

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The little French woman makes a neat appearance, and does a lot with her freaky singing. William Rock and Maude Fulton danced their way into usual favor. This pair have not been seen here in some time. They held closely to several numbers familiar here, but each went through nicely. Miss Fulton making a distinct hit with her mannerism number. Laddie Cliff followed the big dancing act, and while it made the going rather rough, the boy quickly won his audience and held them right through his act. The Camille Trio put a corking good finish to the show with their rough-house acrobatic stuff.

PALACE (Julius E. Aron, mgr.; agent, H. Bart McHugh).—Redmond and Warren Sisters put over the hit this week with a good-looking and lively singing number. The girls "pulled" something new to the picture house patrons by exposing their bare legs for a couple of the dancing numbers, and it caused some gasps. The act needs some drilling to make it snap, and it will be there. Bingham and Gable got through on the music, which was above the usual, but the act moves slowly. The Most Twins offered a neatly dressing and pleasing singing number. Both sing well. The selection of songs could be improved upon. The Alvin Brothers had a poor start, having to set their apparatus with the curtain up on a dark stage. It hurt some, but the boys quickly caught with their comedy acrobatics and bar stuff. Franz Meisel did nicely, as usual, with his excellent violin playing. John O'Brien sang two or three songs and tried Frank Rogers' "It's Great To Live and Learn." There is a chance for O'Brien if he follows this. His songs were well liked, but some new ones would help. The Stepping Trio replaced Strik and London. Pictures.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—No act stood out strongly this week. Eddie Lennox was the big laugh winner on his parodies. Tiny Hughes and child, who danced and sang above the average, pleased. The Bert Earle Trio consisted of Earle, his banjo and a chair, and his efforts won liberal recognition. Silent Tait and Amee worked a lot of trick stuff without causing much disturbance. Grim and Satchel had a couple of good songs, which carried them along. Their talk needs brushing up. Renzetta and La Rue did nicely with their familiar comedy acrobatic turn, and the La Pearl Sisters offered singing and dancing of fair merit. Pictures.

CASINO (Elias & Koelnig, mgrs.).—"Hastings' Big Show" opened its season here. Both first part and afterpiece are new. The costuming shows some new and pretty effects, a "Cban-teclair" number being one of the features. The show moved along smoothly, despite the drawbacks of opening week, and made a good impression. Viola Sheldon was unable to speak above a whisper after Monday's performance, and simply walked through her part.

TROCADERO (Sam Dawson, mgr.).—"Miss New York Jr." under the title of "Empire Burlesquers," opened the season to a well filled house on Monday. Stereotyped burlesque business and comedy bits have been used to build up first part and burlesque. "Guessing at Hotel Guest" is labelled "An outburst of humor and song" and "Slowtown Junction" is called "An Amusing Surprise." Neither lives up to the captions because of the maker's failure to get away from that which has been long followed. One bit of business in the first part, that of scenes which go along with a song sung by Fay

O'Dell is the single departure from stock supplies. Still "Miss New York Jr." is not a bad show and with proper material distributed through it and someone there to send it over, the show ought to pass nicely for it is musical and there is a hard-working bunch of chorus girls. John J. Black is credited with making both parts. He has simply used many pieces to make one for each. Black has also given himself plenty to do, too much for the good of the pieces for Black never seems able to get away from the "rube" character. He does this well enough in the burlesque and he has a sketch with a like character in the olio. It keeps him in evidence long enough without monopolizing the first part in the role of the day man of the hotel. Will H. Cohan roams around aimlessly in the usual Hebrew role, getting laughs wherever one can be sandwiched in by quiet methods, but Cohan is not placed well in this show for his book is in bits and most of these are too old for him to make much out of them. When given the opportunity, Cohan is funny and could make the part a good one if given the chance. Bennett Mitchell plays a preacher in the first part and does an odd-straight in the burlesque getting little in this show for either because he is not fitted for them. James Fairburn is a cowboy and manager of a show, carrying a revolver for each part and using it, as usual, without reason. Billy S. Newton does fairly well as bell-boy and station announcer, getting a laugh each time he announces with a hair-lip attachment to his show is weak in women principals and this handicaps it from start to finish. It is not all the women's fault, for there is not a good part in either piece for a woman to handle. Their best contribution is in the musical numbers. Nearly all went over in good shape. Fay O'Dell landed the big bit of the first part with "Moonlight on Broadway." Miss O'Dell is a nice looking girl and has a pleasing voice. Pearl Black also did nicely in one or two numbers though the orchestra made it hard for Miss Black by playing too loudly every time she sang. Miss Black wears tights in the burlesque and an odd costume with a blue coat which falls almost to the stage and the back, displaying pink tights in front. Black stockings, cheap looking ones, held up by a pink and black garter are also worn. It might be effective for a chorus bunch, but does not help Miss Black any and it is a funny costume for even a theatrical woman to be hanging around a railroad station in. The Frank Sisters have a couple of roles, but only one stands out in her work. This is Sophia, a pocket edition of the trap drummer the Fadettes used to have. Sophia injects lots of life into her work and helps the comedy in the afterpiece. She also leads numbers pleasingly. The medley number at the opening goes well through the good work of the chorus. They make a nice appearance at first and the effect might be improved if the blue line was in front instead of the red. The color scheme is better. The dressing throughout is new looking and two or three are pretty. The chorus in both shows more than one principal. Helen Delaney has a kissing number and spreads it through the house, but as Helen is not a bad looker, no one seemed to care. Later she is principal girl in an "Apache" number in the olio. Lulu Mitchell, of the Dancing Minstrels, who do a short specialty in the burlesque, works in the chorus under a blonde wig that should be discarded at once, and Ada Corbett has a singing specialty in the olio when she is not a chorus girl. Following the first part Will H. Cohan leads a number with the chorus in "one," but the bit with it though he tries hard with some comedy with the girls. The Frank Sisters followed Ada Corbett, a poor arrangement, but they did nicely with talking and singing. The girls work in blackface. Their talk is familiar stuff but they handle it well and Myrtle makes a good looking "swell coon." "Paying the Penalty" is one of those "Apache" things, used last season. It is not done well enough to make it amount to anything and a good live number would strengthen the olio. The Mitchells, Helen Delaney and James Fairburn have the principal roles. John J. Black, Pearl Black and Fay O'Dell present a sketch "The Main Guy." It is bad. "The Girl in the Junction" is also among those present at the "Junction." She makes a weak attempt to copy "Chooceeta" and did no better than the other members of the chorus. There is a lot of room without disturbing considerable good in the show, but it will need the infusion of some new stuff to build it up right.

WILLIAM PENN (George Metzel, mgr.; booked direct).—This house reopened after a short reprieve during the month of August and the show was enjoyed by a huge audience for the opening. The bill included Mmie. Zaleska in "The Operator," Josephine Davis, Ormond Bros.; Boyd-Gilfillan Trio; Jules Herron; Les Sarbanes; pictures.

PHILA. HIPPODROME (M. W. Taylor, mgr.; agents, Taylor & Kaufman). The Grekks, auto act, feature; "Cycle Whirl"; Willis and Lewis; Orloff Troupe; Fisher and

Fisher; Ramsdell; Santell and Co.; Queen and Casper Weiss; La Tour Sisters.

PARK (F. G. Nixon-Nirdlinger, mgr.; booked direct).—Goldie Reinhardt and Co.; The Carters; Sensational Olivers; Lewin-Martel Trio; Eugene and Carrie Ritchie and Co.; pictures; and Ernie; Frank Bolo; Doyle, White and De Groot; pictures.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Shelvey Bros.; Ernie and Ernie; Frank Bolo; Doyle, White and De Groot; pictures.

GIRARD AVENUE (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Frolie Sextet; McClain and Mack; Yamamoto Bros.; Carroll; pictures.

MANHEIM (Führman Bros., mgrs.; agents, Taylor & Kaufman).—First half—Woodford's monkeys; Gregoire and Elmina; Le Navas; Marie Roberts; Second half—Rodgers and St. Clair; Morris Abrams; pictures.

WHITE CITY (Taylor & Kaufman, agents).—Clark's comedy circus; The Boydeils; pictures.

PLAZA (Chas. Oelschlagel, mgr.; agent, H. Bart McHugh).—Three Mizunos; Bertram; Country Choir; Two Hardts; Irene La Tour; pictures.

BROAD ST. CASINO (W. Jacobs, mgr.; agent, H. Bart McHugh).—The Merediths; Edward Todd; pictures.

EDITH (H. B. Herkenrider, mgr.; agent, H. Bart McHugh).—Rogers and Bumstead; Billy Evans; Grant and his dog; Connors and Morse; Budd and Clare; the Campbells; pictures.

GERMANTOWN (Dr. Stumpff, mgr.; agent, Chas. J. Kraus).—First half—Peter The Great; Earl and Earle; Renzetta and Lynn; Titus and Davis; Second half—Peter The Great; Colorado Charlie and Slater; Steinert; Thomas Trio; Stepping Trio pictures.

HIPPODROME PALACE (J. Segal, mgr.; agent, Chas. J. Kraus).—First half—Magneto; Ray and Ward; Second half—Magneto; Renzetta and Lynn; pictures.

DUMONT'S MINSTRELS (Frank Dumont, mgr.).—The stock minstrels opened another season at the Eleventh Street Opera House and a capacity audience gave a warm welcome to old favorites and newcomers alike. Frank Dumont, Harry C. Shunk, Alf B. Gibson, Eddie Cassidy and others registered individual bits. John and Mutt, the Hobbie Skirt and Atlantic City gossip were burlesqued.

The New Nixon Theatre at 52d and Market Streets will open Nov. 15 and high-class vaudeville will be offered. The house will be booked by Fred C. Nixon-Nirdlinger. The New Nixon will be in opposition to the William Penn in the West Philadelphia District.

The Aurora will open for the season on Sept. 5 with four vaudeville acts and pictures as policy. Collins and Donnelly will manage the house and Chas. J. Kraus will supply the acts.

W. K. Goldenberg, formerly treasurer at the Casino, this city, has been appointed manager of the Palace, Reading, Pa., succeeding B. R. Zeitz, who goes to Easton to manage the Newmeyer Theatre, built for William J. Gane.

Colonel Sam Dawson, who will manage the Trocadero this season, has made many improvements at the house, particularly about the stage and dressing rooms where it was most needed and the comforts of patrons and artists have been greatly increased.

Rather than continue life as an actress in the moving picture houses, Florence Sweeney, a sixteen-year-old girl of this city swallowed poison. She was discovered by her mother in time to save her life. A girl chum committed suicide several months ago. Miss Sweeney has been despondent ever since.

Jacob Blumenthal, who does a single turn in the moving picture houses, was held for court for stealing a watch and ring from Dorothy Coleman. The girl said she met the man in an Atlantic City theatre and he brought her here and robbed her.

ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (W. E. Shackelford, mgr.; agent, Ben Harris, through U. B. O.).—Bayer and Norworth, songs, riot; Beatrice Ingram and Co., in "The Dutches," well liked; Nonette, gypsy violinist, hit; Bert Howard and John T. Ray, new acts; Zeno Jordan and Zeno, casting, excellent; Perry, the Frogman, wonder; Ruby Raymond and Co., songs and dances, went big.

MILLION-DOLLAR PIER HIPPODROME (J. L. Young and Kennedy Grossman, mgrs.; agent, Jos. Dawson, direct).—The Torleys; Millie Marthas, Three Lucifers, Dablado, Great Ern-

ests, Baroness Von Zeiber, songs; Winston's Sea Lions, Young American Minstrels.

STEEL PIER (J. Bothwell, mgr.).—Murphy's Minstrels; M. P.

CRITERION (E. N. Downs, mgr.).—M. P.

STEEPLECHASE PIER (E. L. Perry, mgr.). M. P.; Pavilion of Fun.

ATLANTIC GARDEN (S. C. Blatt, mgr.; agent, direct).—McKeever and McEvoy; The Zaretas; Four Musical Comets; The Dancing Johnsons; Shaffer and Fay; Elsie Ballard; Wenrick and Waldron; Charles and Jennie Stewart; Van Lear and Rome; Gertrude Fay; Riteen Bros.; Mary Rosener; The "Gallaghers"; Lattie Fayette; Elizabeth Howell; Clyde Shaffer; Olcott and Williams.

EXPOSITION (W. Z. Patino, mgr.).—M. P.; illustrated songs.

At the Apollo this week is the first American showing of the London success, "Our Miss Gibbs," a big musical production. At the Savoy, Frances Starr and "The Eastest Way."

Gus Jordan, of Zeno, Jordan and Zeno (in private life Gus Steig) was presented with an eleven-pound baby girl, 18, in Boston. This is the second addition to the family in fourteen months. Both girls, Gus said that he had fondly hoped for a boy, so that later on one of the family could take his place in the big casting act. But he hasn't given up hope.

R. B. McIntyre, long connected with the Walnut Street Philadelphia, and for the past two years business manager of that house, has resigned to join the William A. Brady forces. He will manage one of "The Man Of The Hour" companies. His wife (Rudy Hoffman) will appear in vaudeville under Jesse L. Lasky.

John Nester, the little fellow with the big tenor voice, who is here representing Witmark here, nearly cashed in last Friday while bathing. He was caught in a heavy undertow that was running at the time, but his call for help met with quick response from the life guards, who had an easy time in landing John on the beach a little scared, but otherwise all right. Nester is a popular entertainer at the Dunlop cafe.

Billy Cullen, a vaudevillian, is also singing at the Dunlop. He is a clever artist, and can put a song over far better than anyone heard in the cafes this summer.

Next week, at the Apollo, Cohan & Harris present "Edward Abies in a new comedy called 'The Aviator'."

Paul Armstrong was here for a few days. At a session at Young's, where they were telling weird and bloodthirsty tales of the West in the old days, he easily held his own.

Stanley Ketchel is resting here at the Dunlop.

Melville Ellis was down over the week end. It was said that he was looking over the bathing costumes ostensibly for new ideas.

Hughy Dougherty, the famous minstrel, was here to say bowdy to his many friends.

BALTIMORE, MD.

FORDS (Chas. E. Ford, mgr.).—Lyman Howe's Travel Festival (5th week), usual excellent features.

VICTORIA (Chas. E. Lewis, mgr.; agent, William Morris).—Charles Wood's School Boys and Girls in "Examination Days"; Nelson, juggler; The Three Laurens, acrobats; Lillian Belmont; singer; m. p.; good bill.

SAVOY (Sol. J. Saphire, mgr.; agent, Wm. Morris).—Ed. Blondell and Co., in an old sketch, but still amusing; Violinsky, seen quite often around here, makes good on ability; Felix and Caire, added attraction, were a big hit; audience loath to leave them go; Mathe and Bannion, in sketch formerly used by Gailber and Barrett, almost as good as their predecessors; Bon Air Trio, acrobatic pantomimists, have a novel act; Colby and May went as well as ever; Ward and Ward, dancers, showed some new steps; Larez and Larez, ring gymnasts, fair; The Savoygraph completed an all-round excellent bill. At 20, 30, 40 this house will compete with the Lyman and at \$1.50, dispensing with the "special feature."

WILSON (M. L. Schaibley, mgr.).—Juggling La Belles; Lizzie Daly and Co.; Tony Violini, musician; Eva Hamilton, singer; Edwards and Bliss, sketch; m. p. average bill.

ACADEMY (Harry Hentel, mgr.).—Fred Bigelow and his merry youngsters; Conley and Zebb, character change artists; Helen Carmen, comedienne; Great Hermanos and Co., strong act; m. p.; fair bill.

MONUMENTAL (Monty Jacobs, mgr.).—Dinkins' "Jolly Girls," a good show, presenting the usual burlesque routine; Tony Kennedy is the leading comedian. Others include Beatrice Harlowe, Three Armstrongs,

When answering advertisements kindly mention VARIETY.

FRED MOORE

OSCAR GARDNER

LEON TINKER

SOME REAL ENTERTAINERS

Yes, we play some banjos

Luella Temple and Harry La Mount. The two burlesques are "Hotel Dizzy Wizzy" and "The Flying Man from Mexico," the locale of the latter being changed to "Mooseville" for Moose week.

GAYETY (Wm. L. Ballauf, mgr.)—Jack Slinger's "Behman Show," practically the same as last year, but being a modern show it wears well. Roster: Lon Hascall, Courtney Sisters, Will J. Kennedy, Eileen Sheridan, Vic Casmore, Lillian Herndon, George Seigman, Dolly Barranger and others.

SUBURBAN GARDENS (August Fenneman, mgr.; Sidney Deane through M. B. O.)—Neapolitan Quartette (holdover); Chris Scheer, comedian; Heese and Mitchell, singing and talking act; Evelyn Ware, songs and imitations; David and Merrill; m. p.; fair bill.

GWYNN OAK PARK (John C. Farson, mgr.)—Herman Crystal, comedian; Diamond and Cameron, song and dance; Ida Bell, songs; usual bill.

BAY SHORE PARK (Frank Foreman, mgr.)—Lionel League, spiral tower act; Clanton's Band; m. p.; other attractions.

ELECTRIC PARK (Robt. W. Beach, mgr.)—N. Y. Marine Band; Irma Le Pomme, soloist; m. p.; other attractions.

RIVER VIEW PARK (Michael Fitzsimmons, mgr.)—Royal Artillery Band; vaudeville; m. p.; other attractions.

LUNA PARK—Imperial Metropolitan Band; m. p.; other attractions.

TRALMORE CASINO (John T. Macaslin, mgr.)—Vaudeville.

HOLLYWOOD PARK (Joseph Goeller, mgr.)—Vaudeville; other attractions.

FLOOD'S (Jack Flood, mgr.)—Burlesque; vaudeville.

"Howdy Pap" is on everybody's lips for the moose are with us—thousands of them. They are holding their convention here at the Maryland Theatre, and the keys of the city are theirs. The theatres and resorts are enjoying big patronage, and special entertainments have been arranged for the visitors.

The Wilsons have changed managers. M. L. Schabaley succeeding J. Popular Dillon.

Openings 20—Maryland with Nora Bayes and Jack Norworth as the headliners. Sept 5—Ford's, with Al. Wilson in "Metz in Ireland" and Holiday St. with Harry Fields in The Shoemaker. LARRY.

BEAUMONT, TEX.

PEOPLES (Rupert Cox, mgr.; agent, Chas. Hodkins; rehearsal, Mondays 1.30).—Carl and Rhell, s. and d., good; Nina Lesta, s. and d., good; Torcat and Flor D'Aliza, hit of bill and a distinct novelty; Mabel Deloy, singing sourette, excellent; The Deloys, comedy sketch, very good; capacity business.

KYLE (Everett Wiles, mgr., direct).—H. B. Bigley, s. and d., good; Denmark Bros., comedy acrobats, exceptionally fine; Fred Hill, songs, fair; Bigley & Lavon, singing and talking, good; Miss Athmore Grey, headliner, in dances, well received and very much appreciated by the male portion of the audience. WALKER.

CINCINNATI

HARRY HESS.

VARIETY'S Central Office, 107 Bell Block.

PEOPLES (James E. Fennessy, mgr.).—"Dreamland" headed by Dave Marlon. "The Aeronaut" is really a new name for parts of Marlon's former shows. In the first part all the songs were new, excepting "Mother's Health" and the recitation, "Fast Life." Agnes Heiler was stunning in a "chantecler" costume, while the other gowns worn by her were exquisite and well-fitting. Louie Rice had a little to do occasionally but otherwise none of the women in the company have anything like a part. A dance is attempted by two members of the company, which was a very weak effort. The chorus, vocally, excels anything ever heard in burlesque, some of the voices being extraordinarily clear. The groupings of the chorus during the various musical numbers made each one a picture that was both beautiful to look at and delightful to listen to. Manne, Murphy and Graves, billed as The Dreamland Trio, got a poor start, but finally caught the crowd. Sheppell and Bennett scored. Dave Marlon presented his former big success, "Scenes from Life," which was encored so frequently that Mr. Marlon had to plead to be excused. A song, "Salome's Father," by Miss Beth Louie Rice and the company is a distinct novelty and came near holding up the show. "Follow Your Master," near the end, is overdone. The cast includes the following principals: Fred Collins, Harry Sheppell, Percy Bennett, Al Zimmerman, Max Gordon, Charles Nanne, Ned Radcliff, James Walter, Harry Clifton, Charles Yeager, Dick Berrie, Agnes Heiler, Louie Rice, Lydia Bristow, Frances Murphy, Joy Graves, Frances Weston, Margie Thomas, Adelaide L. Fell.

STANDARD (Frank J. Clemens, house agent).—"Bowery Burlesquers." "Too Much Leases" possesses nothing new this season. Ben Janssen and Lizzie Freiligh are featured; Janssen, with his brother Charles, were very funny, and kept the audience laughing whenever they were out. Miss Freiligh wore a number of pretty costumes, and finally appeared in white tights and exhibited a "figure" that will make some of the burlesque

queens sit up and take notice. A male chorus of excellent voices make the ensembles go big, but they should forthwith blacken their shoes and wear cuffs, both of which were lacking, giving them a slovenly appearance. "Madam X-Cuse Me" is a very funny after-part. There is too much "risque" dialog and swearing throughout, all of which should be dispensed with.

E. W. Dustin, formerly manager of the Hopkins, in Louisville, has been appointed resident manager of the Walnut Street Theatre. Mr. Dustin will be in complete charge of the theatre for Anderson & Ziegler. Harry K. Shockley, who has been the auditor for the Anderson & Ziegler Company for the past years, will continue in that capacity, but will move his offices to the Columbia. Floyd Lauman, who was manager of that theatre last season, will not continue in that capacity.

The Empress opens, 28, with Lind, Hallen & Fuller, John Dillon, Kreatore, Heim Children, Scully Brothers.

Harry Thompson has been appointed manager of Barton & Wiswell's "Beauty Show."

CLEVELAND, O.

HIPPODROME (H. A. Daniels, mgr.; agent, U. B.).—Young and April, clever novelty manipulators; Ben Johnson, stories developed some good laughs; Four Floods, proved acrobatic merry-makers; Kelly and Wilder, in melodies past and present, captured; Potts Bros. and Co., in a comedy sketch, pleased; Selville and Higgins are clever entertainers; Chas. L. Gill and Co., headline the bill; Three White Kums, music and songs, were breezy and spontaneous; Butler and Bassett, do surprising stunts on a small patch of ice.

STAR (Drew and Campbell, mgrs.).—"The Lady Buccaneers," with Joseph K. Watson, far above the standard; the olio is high class. **EMPIRE** (Ed. McCard, mgr.).—Roger Imhof with "Fads and Follies" Co., give a well costumed and staged show with pleasing music; the olio goes strong.

KEITH'S PROSPECT.—Lamont's trained cockatoos, headline; Leonard and Drake, imitators of uncommon ability; Moss and Frey, dancers, pleased; Nick and Lida Russell, trick piano, which proved a novelty; O'Neill and O'Neill are eccentric knockabouts; Tanna, a mystic and juggler, won favor.

GRAND (J. H. Michels, mgr.; agent, U. B. O.).—Savo opened with juggling and did nicely; Billy Chase, singing, pleased; Clarence Sisters, pleasing; Lella Cautina, excellent; Roser's Dogs, clever. **GRAND** (Ira A. Miller, mgr.; agent, Coney Holmes; Monday and Thursday, rehearsal 11.30).—De Aerein and Ritchi, contortion, ordinary; Sunshine, clever child, big hit; Dreyer and Dreyer, fine dancers; Eva Thatcher, well liked; Crotty Trio, excellent. **COLUMBIA** (Thompson Bros., mgrs.; agent, Columbus Agency; Monday, rehearsal 10).—Opened with vaudeville 22. Krampe and Heiler; Baby Vonda Marine; Binney and Chapman and Geneva King. **AL**. G. Field's Greater Minstrels is billed for the Southern opening 1-3. LITTLE CHARLEY.

LUNA PARK.—Vaudeville; band concerts; Aviators Goodale in an airship and Cain in a Curtis biplane. WALTER D. HOLCOMB.

COLUMBUS, O.

KEITH'S (F. W. Prosser, mgr.; agent, U. B. O.).—Monday, rehearsal 10.30).—Jolly Lukens, musical, entertaining; Gladys Arnold and Co., good; Edward de Corsia and Corine in "Red Ike," amusing; Lella Cautina, excellent; Roser's Dogs, clever. **GRAND** (Ira A. Miller, mgr.; agent, Coney Holmes; Monday and Thursday, rehearsal 11.30).—De Aerein and Ritchi, contortion, ordinary; Sunshine, clever child, big hit; Dreyer and Dreyer, fine dancers; Eva Thatcher, well liked; Crotty Trio, excellent. **COLUMBIA** (Thompson Bros., mgrs.; agent, Columbus Agency; Monday, rehearsal 10).—Opened with vaudeville 22. Krampe and Heiler; Baby Vonda Marine; Binney and Chapman and Geneva King. **AL**. G. Field's Greater Minstrels is billed for the Southern opening 1-3. LITTLE CHARLEY.

EL PASO, TEX.

HAPPY HOUR (H. Fogg, mgr.).—Week 15. Sam J. Wheeler and Co., sketch, interesting and well received; Sam Glider, minstrel, good; Wilson and Rose, scream; Miss Boulding, songs, fair; pictures.

Cavener recently sold the Crescent, which plays only Spanish vaudeville.

The regular big season opens in Sept. A big fight every Sunday.

E. H. Duffy, mgr. for Eugene Cline, of Chicago, with independent films, has developed a good business and has had to increase his office force, and has put out another road man. The fall seems to have the most flattering future and the show business is growing in the far west. F. W. CAMPBELL.

EVANSVILLE, IND.

OAK SUMMIT PARK (Edw. Raymond, mgr.; agent, Sullivan-Considine). Business for the past week was very good. Opening the bill is Cooke and Carroll, who are very clever entertainers. McDonald and Huntington, character songs, good; Charles Hittcock made quite a hit. Holmes and Holmes have a musical act which furnishes very good entertainment. Pictures closed. OBERDORFER.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—Week 22. Crowded houses from Orchestra to gallery welcome the fourth

season's opening bill at both performances. Cycling Brunettes, very good; Louis M. Grant, whistler, well applauded; Matthews and Ashley, in sketch, went well; Barnes and King, comedy illusionists, lots of laughs; Kelly and Kent, in burlesque acting and dancing skit, pleased. Maisie Lee and The Quinn Boys, S. and D., return warmly welcomed, big hit; B. A. Rolfe's musical offering, "The Coulers," headlined; m. p.

HIPPODROME (A. L. Roumfort and Co., mgrs.; agent, Rudy Heller).—Richard Mansfield, cartoonist; Duke, Wayne and Tommy; m. p.

PAXTANG PARK (Felix Davis, mgr.; agent, William Morris).—Miss Turner, Seigel and Stella, Les Valadons, Nibro and Relly, Howard and Lindner. J. P. J.

JAMESTOWN, N. Y.

CELORON (J. J. Waters, mgr.).—Hayes and Johnson, comedy, good; The Alexandroff Troupe, Russian dancers, a whirlwind act; Keno, Walsh and Melrose, comedy acrobats, as good as ever; Mile. Rialto poses, startling; Chester and Grace, clever juveniles. **NOTE**.—Lew Dockstader's Minstrels open the Samuels Opera House with two performances, 27, the first independent attraction ever playing the house. L. T. BERLINER.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, mgr.; agent, direct; Monday, rehearsal 10).—Week Aug. 15. Splendid program; capacity houses; Edward Davis Co., sketch, artistic; Imperial Musicalians, excellent; Apdale's Zoo Circus, very amusing; James Thornton was sick and did not appear. Hold-overs—Marion Murray and Co., sketch; Pringle and Whiting, comedians; Fanny Rice, imitations, and Signor Travato, eccentric violinist. **LOS ANGELES** (Geo. A. Boyer, mgr.; C. O. Brown, agent; Monday, rehearsal 11).—Good program; uniformly good houses; Watson, Hutching and Edwards, sketch, very funny; Exela and Franks, bag punchers, clever; Four Rio Brothers, acrobats, good; Mildred Stroller, singer, took well; Metz and Metz, sketch, fair, and Weber and Weber, dancers, pleasing. **LEVY'S** (Al Levy, mgr.; L. Behymer, agent; Monday, rehearsal 10).—Excellent program; packed houses; Rogers, Stewart and Elwood, singing trio, favorites and a big hit; La Solita, Spanish dancer, very good; Al Green, singer, caught on well; Robert Albright, novel. EDWIN F. O'MALLEY.

MEDFORD, MASS.

BOULEVARD (J. W. Gorman, mgr.; Monday rehearsal).—Gracy, heavy-weight juggler, well received; The Mitchells scored a hit; Otto and Merrill, favorites; Elizabeth Otto and Katherine Nelson, pianologue and song, liberally applauded; The Mimic Four, responded to several encores; Four Richardlins, ring act, took well. T. C. KENNEY.

MERIDEN, CONN.

POLIS (Tom Kirby, mgr.; James Clancy, agent, Monday rehearsal, 11 a. m.).—22. Anita Julius, "The Hobbling Girl," good; Three Davis Bros., instrumentalists, good; Walton and Tivian, very good; "The Strolling Players," excellent; "The Balloon Girl," the hit, 25-27. Kramer and Scherk, the Four Gardiners, Dan Dody, Walker and Ill, Horney and Stella.

HANOVER PARK (R. P. Lee, mgr.; Amer. Vaudeville Cir., agent; Monday rehearsal, 1 p. m.).—Reese Bros., xylophone, very good; Oliva and Morchio, fair; Joe Hardman, monologist, excellent, the hit; Bennett and Borellio, acrobats, good. W. F. S.

NEW BEDFORD, MASS.

SAVOY (J. W. Barry, mgr.).—Aug. 22-24. Thompson and Carter, proved popular; Billy Sullivan, funny; m. p.

VIENS (E. D. Davenport, mgr.).—Aug. 22-24. The English Belles, well liked; Johnny Fields, Jr., good; m. p. H. C. TRIPP.

NEW ORLEANS, LA.

WEST END PARK (Julius F. Bistes, mgr.; agent, Orpheum Circuit Co.; Sunday, rehearsal 2).—The Aldines, eccentrics, did well;

VICTOR KREMER

PERSONAL

Remember, I am no longer connected with the management of the company bearing my name. I am now alone with some great songs.

"NIGHT AND DAY."

By Brennan and Lloyd. Low, c-d; med., e-f; high, f-g.

"THE ANGLEWORM WIGGLE."

Great Glide Song, by Maynard Schoultz and Harry Lorsch.

"SHE'S A PATIENT OF MINE."

Chris Smith's Great Coon Song.

"ANY OLD TIME, ANY OLD PLACE."

By Brandon Walsh and Al W. Brown. Great Novelty Number.

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Noisiest Cowboy Song ever published.

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All Vaudeville Artists

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at once so that your names will appear in this valuable Reference Book.

DON'T DELAY

When answering advertisements kindly mention VARIETY.

REPRESENTATIVE ARTISTS

PRIMROSE FOUR

WRIGHT-CANTWELL-MURPHY-GIBNER

"One Thousand Pounds of Harmony"

Meeting with Great Success. THIS WEEK (Aug. 22), Keith's, Boston.

Management

JO PAICE SMITH

Dierick Bros., acrobats, also; Alice Berry and Harry B. Burton, complete.—AMERICAN (William T. Grover, mgr.; agent, William Morris; Sunday, rehearsal 10).—Del Godfrey Trio, embryonic choristers; Marie May Montrose, soprano, best of the summer crop; Dusty Rhodes, comedian, perhaps in years to come; Le Roy and Diamond, should be introduced to a music publisher.—WINTER GARDENS (Israel and Leopold, mgr.).—Art is running rampant at the Winter Garden, where the stock burlesque company is presenting "Whirlwind," a mixture of mirth, melody and maids.—MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co., vaudeville and pictures.—HAPPY HOUR (Al. Durning, mgr.).—Warrill and Kenny, s. and d.; Lillian Hardcastle, soubret; Anna May Miller, singer.

O. M. SAMUEL.

OAKLAND, CAL.

ORPHEUM (Martin Beck, mgr.; agent direct).—"The Police Inspector," "Bama Girls," Step, Mehlinger and King; Lou Anger; Four Fords; Granville and Rogers; Ryan and Richmond; Josie Heather.

BELL (Jules Cohn, mgr.; agent, S. & S.).—Rose and Ellis; Murray K. Hill; Rawson and Clara; Estelle Wordette and Co.; Symonds, Ryan and Adams; Anita Diaz's Monkeys.

BROADWAY (Guy Smith, mgr.; agent, Bert Levey).—Three Dreamers; Lester Bodie; Sidney Jerome and Co.; Hanig and Haynes.

CENTRAL (Lee Price, mgr.; agent, Bert Levey).—Van and Hoffman; Regina Reed and Plicks; Fritz Von Schroeder; The Premiers.

IDORA PARK.—Bevanti Grand Opera Co. and the Navassara Ladies' Band.

REGAL (Smith & Allen, mgrs.; agent, Bert Levey).—Bailey and Barber; Hail Bros.; Fox and Durkin.

ONEONTA, N. Y.

ONEONTA (Harry B. Durham, mgr.; Cleveland, agent; rehearsals Monday and Thursday 1 p. m.).—18-20 Manning Trio, sketch, ordinary; McAlvey Marvels, jumpers, fair; 22-24, Walker, heavy weight lifting, pleased; Amlot and Caldwell, sketch, fair applause; m. p. Mrs. Alexander, piano player at the Oneonta.

is fully recovered from a week's serious illness.

L. H. Shepherd, manager of the Casino, is away on a week's auto trip in western part of the state.

Arthur Young and Co., in "Early Days East and West," leave the latter part of September for Chicago, where they will play the Middle West on the Majestic Circuit, etc.

Retta Redfield, of the Keith and Orpheum circuit, is visiting friends in town. Miss Redfield opens on the Poli circuit soon.

DeLONG.

PITTSBURGH.

PITTSBURGH (Direction of Harry Davis and John P. Harris).—Otto's Menagerie; Dirigible Airship; Mme. Otto's Wild Cats; Mile. Pic-

ard's Saddle Lion; Great Hugo; Reed Bros., Tinyboy; El Cota; McPhee and Hill; Three Bremens; Galvani's Horse and Lion Actors; Patty's Performing Elephant; Kremka Bros.; Bell Boy Comedy Acrobats; Bros. Dumar; Van Cella; Smallwood Relay Races.

FAMILY (John P. Harris, mgr.; agent, Morganster; rehearsal, Monday 9).—Will B. Wheeler and Co.; James and Cella Welch; Emerson and Van Horne; Billy Foster; Juggling Smith; Ryno and Emerson; Sisters Burton; Myrtle Butler; m. p.

LIBERTY (Abe Cohen, mgr.; agent, Gus Sun; rehearsal, Monday 10).—Mile. Sidonie, good; Curran and Logan, pleased; Shield and Root, hit; Rose and Shaw, good; m. p.

GAYETY (Henry Hurtsman, mgr.).—"The College Girls," Armstrong's Electric Ballet.

ACADEMY (Harry Williams, mgr.).—"Empire Burlesquers," in "The Wildman's Reception" and "Model's Surprise," M. S. KAUL.

PITTSFIELD, MASS.

EMPIRE (A. H. Sawyer, mgr.; rehearsals Mon. and Thurs. at 10).—Aug. 19—Makiro and Co., magicians, failed to please; Miss Herbert (new acts); Elliott (new acts); Arthur Moore, musician, clever.

Mr. Sawyer's lease of the Empire Theatre expired Aug. 19. He will devote his time hereafter to the management of The Spa, a moving picture house. The Empire will open Sept. 5 under direction of J. H. Tibbetts, booked by U. E. O. Franklin.

PORTLAND, ME.

CONGRESS (E. H. Gerstle, mgr.; agent, Quigley; rehearsal, Monday 10.30).—Mysterious Miss Jewell, mystic; Three Alvarettas, comedy acrobats, funny; Mildred Rodes, singing comedienne, pleased.—CAPE (E. V. Phelan, mgr.).—Cape Musical Comedy Co. presents B. C. Whitney's big hit, "The Show Girl."—TBM (Peaks Island).—Ware Opera Co., in "The Pearl of Pekin."—OLD ORCHARD PIER (Fred Yates, mgr.; agent, William Morris; rehearsal, Monday and Thursday 11).

—Mackie and Walker, character comedians; 22-24, Gilmore and Latour, comedy act; Tom Bateman, comedy specialty; 25-27, The Imperial Comedy Trio, "Breaking into Vaudeville," Cutting and Zuida, in a new repertoire.—PORTLAND (W. E. Greene, leasee; J. W. Greely, mgr.; agent, U. B. O. rehearsal, Monday 10).—Minyara, Mexican madcap dancer and company of 10 people, presenting for the first time in this country, in 7 scenes, her sensational dramatic pantomime entitled "La Novia del Toreador" (The Bull Fighter's Sweetheart), a big drawing card; Rogers and Dorman, one of the best b. f. comedy acts ever seen in Portland; Florence Pendleton and Co., in comedy sketch that went big; Harland and Rollison, well received; Arthur Schoen, delivers the goods.—RIVINGTON PARK (J. W. Gorman, agent; E. B. Smith, mgr.; rehearsal, Monday 11).—Musical comedy, "My Girl," by Matt Ott.—NOTES.—Scenic at Westbrook opens the 20th with vaudeville and moving pictures. Jefferson opens 20th with Miss Helen Grace in a list of strong plays for a week's engagement under Shubert management.

HAROLD C. ARENOVSKY.

PORTLAND, ORE.

ORPHEUM (Martin Beck, mgr.; agent direct).—Week 13—"The Top of the World Dancers" top the bill, scoring; McKay and Cantwell pleased; Mareena, Navaro, Mareena, acrobats, clever; Kraggs Trio, good; Mr. and Mrs. Connelly, entertaining; Paul La Croix, scream; Stewart and Marshall, colored comedians.

PANTAGE'S (John A. Johnson, mgr.; agent direct).—"Barnold's Dog and Monkey Actors head one of the best bills this season; Doric Trio, repeating; Archie Foulk, went good; Harry Baernstein, ill, song; Schenk Family, acrobats; Wilhelmmina Bowman, character sing, comedienne; World's Comedy Four.

LYRIC (Keating & Flood, mgrs.).—Edw. Armstrong Musical Comedy Co., Ethel Davis, Will Armstrong, Clara Howard, Gus Leonard, Doris Piper, Will Howard and chorus in "Sea Side Society." Playing to capacity.

W. R. B.

RACINE, WIS.

BIJOU (F. B. Stafford, mgr.; W. V. A.).—Bill for this week is one that holds attention throughout; Archie Foulk, went good; Harry Baernstein, ill, song; Schenk Family, acrobats; Wilhelmmina Bowman, character sing, comedienne; World's Comedy Four.

NOTE.

The Schenk Family of acrobats were accorded an ovation on their appearance here Monday night, being local people.

"Stubborn Cinderella" Company opened their season at Racine theatre on Sunday, Aug. 21, to packed houses at both matinee and night performances. A feature of the program was the appearance of Rev. Dudley C. Fosher and wife. Rev. Fosher was formerly pastor of the Ryder Memorial Church at Woodlawn, Ill. Aside from the usual case of "rattles" at the first appearance, both Mr. and Mrs. Fosher did themselves proud. Their first rehearsal was held in the Racine theatre from 12 Saturday night until 6 Sunday morning, which was relished by neither the Rev. nor the Mrs., and especially did they object to the language used by C. F. Damerel, stage manager of the company. Mr. and Mrs. Fosher assert that they will stick with the show no matter what happens.

The "Moulin Rouge Co." billed as the "Alcazar Beauties," opened their season in this city with a one night stand on Saturday, Aug. 20, and packed 'em in for the one performance. Joe Emmerson, the principal comedian, has a great deal of natural ability, but should cut out the profanity for which he finds so much use, but which is needless to say the least. A French Apache pantomime act presented by Violette Dusette and an unnamed male partner, who does the Apache burglar, shows much dramatic intensity. The show,

taken as a whole, is a winner and should prove itself to be one of the best on the western wheel.

J. E. P.

READING, PA.

ORPHEUM (C. C. Egan, mgr.; agent, U. B. O.).—Monday, rehearsal 10.30).—Michael and Bradford, good; Billy Barron, pleasing; Fern and Van Dyke, neat singing act; The 4 Masons, fairly well received; Mr. Walter Vincent, of Wilmer and Vincent, spent Monday in Reading.—PALACE (W. K. Goldenberg, mgr.; agent, Bart McHugh; Monday, rehearsal 10.30).—Sudd and Clare, good; Conner and Morse, pleased; The Campbells, well liked; Burtin and Lovelo, headline, very well received.

G. R. H.

RICHMOND, VA.

COLONIAL (Ed. Lyons, mgr.; agent, Norman Jeffries; rehearsal, Monday 11).—Dennis O'Neill, Jr., classy singer, hit; Shaw and Sherman, comedy sketch, great; Hamilton and Massey, comedians, big scream; Edith Montrose, character impersonator, scored.

LUBIN (C. B. Boyle, mgr.; agent, Norman Jeffries; rehearsal, Monday 12).—Matt and Effie Schaeffer, sketch, good; "Haslan" 1910 Mystery, great; Charles and Nina Ewing, sketch, very good.

THEATRO (C. L. Tony, mgr.; agent, Gus Sun; rehearsal, Monday 11).—Clarie Behlers, soubrette, good; Bush and Bush, comedy acrobats, very good; Kathryn Horter, dancing soubrette, great; Bendon and Anderson, comedy sketch, scored.

MILTON CAPLON.

SALT LAKE, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal, Sunday).—Good houses; fair bill. Annabelle Whitford, songs, headliner, well liked, received continuous applause. Clement De Lion, while occupying a poor place on bill, was easily second best with his billiard ball manipulation; White and Simmons, b. f., scored big; Five Olympians, living statuary, good; Melrose and Kennedy, acrobats, generous applause and continuous laughs; Pope and Uno, dog act, good; A. O. Dundas, ventriloquist, pleased.

MISSION (John Clark, mgr.).—Moving pictures. Will reopen with Sullivan-Considine vaudeville shortly.

MAJESTIC (Harry Revler, mgr.; booking, direct m. p. and vaudeville).—Willard Mack and Co., headliner, is the cause of house being completely sold out four times daily; Grace Sisters and Co., well liked.

OWEN.

SAN ANTONIO, TEX.

STAR (C. L. Wyler, mgr.; agent, B. Fahrman; week 14).—Beck and Henney, singing and dancing, good; Ellis and Ferrar, songs, a hit; Mr. and Mrs. Carroll, clever sketch.

BEN MILAM.

SAN DIEGO, CAL.

QUEEN (E. J. Donnellan, mgr.; agent, S. C.).—Monday, rehearsal 10).—Week 15. Spring-Gold and Girard, character sketch, good; Davis and Darley, laughable; Willard and Bond, funny; Moneta Five, musical, very good; pictures.

PRINCESS (Fred Bailien, mgr.; agent, Bert Levey; Monday, rehearsal 11).—Hall Bros., barrel jumpers, good; Al Wheeler, singing comedienne, well received; Musical De Fays, good; pictures.

GRAND (Walter Fulkerson, mgr.; agent, Burns-Howell; Monday, rehearsal 11).—Del Adelphi; Dawson and Booth; Loraine and Howell; all acts good; pictures.

PICKWICK (E. M. Drukker, mgr.).—Songs and pictures, fair show.

EMPIRE (Roy Gill, mgr.).—Songs by Loraine Thorne; pictures.

JEWELL (Ray Sauer, mgr.).—Pictures.

UNION (F. W. Rublow, mgr.).—Pictures.

RAMONAS HOME (T. P. Getz, mgr.).—Electrical show, "Mission Life."

The Aldome, managed by Elliott & Freed, has closed after one month of poor business.

Mrs. E. J. Donnellan, wife of Manager Donnellan (Queen), has returned from a month's trip to Vancouver.

SENSATIONAL HIT everywhere. TALK OF EVERY TOWN. POSITIVELY THE ONLY JAPANESE Ever PROVING a BOX-OFFICE ATTRACTION on the PACIFIC COAST and ESPECIALLY in the CITY of SAN FRANCISCO

HARRY TSUDA

ORIGINAL and SENSATIONAL PREMIERE EQUILIBRIST

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United Time.

Wait and See.

Management JAMES E. PLUNKETT

GERMAN AND SPENCER

Presented by HARRY F. WEBER

HAMMERSTEIN'S NEXT WEEK (AUG. 29)

Managers, ALBEE, WEBER & EVANS

P. W. Nowland (Princess) has recovered from a severe illness.

The excavation for the Savoy is finished and steel construction will commence this week. It will be managed by Palmer Bros., formerly of the Pickwick, who gave up that place as too small and poorly ventilated for their purposes.

L. T. DALEY.

ST. LOUIS

By FRANK E. ANFENGER.

GAYETY (Frank V. Hawley, mgr.)—"Crackjacks" began the season here. The show is all new—costumes, scenery, lines and most of the vaudeville. The curtain-raiser is "A Trial Marriage," with almost everybody on but Mollie Williams. Ruby Leonl has a creamy part, stunning gowns and several songs. Lillie Vedder, too, is happily cast, and the comedy affords fine chance for Johnny Jess and John Williams, who appear in twin roles of somewhat the same character they had last season.

Frank Harcourt opens the olio with his "Rube on Broadway" act, and the girls are all on again. Miss Williams is next in a new act, "Le Dense L'Enticement." It is a Spanish bit of tragedy, in which a girl is compelled to dance for an admirer who follows her to her mountain home and intrudes. At the close of a sensational emotional scene, she kills him in the "New Cadet," with Mollie using some of her old material, but she still stops the show with a French song. Harry Leonl is general manager.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—"Love Waltz," Le Clair and Sampson. Grace Orma, Jack Harlow and Co. Ray Montgomery and the Healey Sisters, Welch, Mealy and Montrose, Ernest Scharf, Taylor Kramman and White.

STANDARD (Leo Reichenbach, mgr.)—"Follies of the Day."

DELMAR (J. W. Kearney, mgr.; agent, Morris Vaudeville).—"Willie Holt Wakefield," Musical Craze, Gordon and Henry Mantelle's Marionettes, L. DeBallester's Animals, the Lavinos, held over. It is the biggest bill yet offered at Delmar.

HIGHLANDS (Robert Haferkamp, mgr.)—"Duffin Reddy Troupe," Foot Hangers, Eldora and Co. Harry Richards, Flo Adler.

MANN'ON'S (Mannion Brothers, mgrs.)—"Tommy Holter and Co. in 'The Iceman'"; Marti, Van Bergen, Jeanette Scissors, Howard O'Neill, Meehan's Dogs.

AMERICAN (John Flemming, mgr.)—"Billy Single, Clifford in 'The Girl, the Man and the Game'."

Four Piccolo Midgits, last week's feature act at the Columbia, took a balloon trip from St. Louis, Sunday. Flotied by Capt. John Berry, they crossed the river and landed near Venice—Melville Stotz, the new Shubert representative, arrived in St. Louis this week, and his first story was one to the effect that girl ushers—preferable high-school misses—will supplant boys at both the Garrick and new Shubert. To test the child labor laws, as applied to juvenile vaudeville talent, State Factory Inspector W. W. Williams has sworn out a warrant against one manager because of the appearance of Lillian Schaeffer, 8 years old. It is alleged the child competed in an amateur contest and was not regularly employed.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.; bookings direct; rehearsals, Sundays 10).—"The Two Lees, musical instrumentalists, very good; The Hoey's, sketch, good; Neapolitan Duo, good; Miss Pearl Lester, s. and d. good; Ziegler Trio, acrobatic, very good; Chas. Stuart, ill. songs, good; m. p. BEN.

MAJESTIC (Jack N. Cook, res. mgr.; bookings; Pantages; rehearsals, Mondays 10).—"The Two Lees, musical instrumentalists, very good; The Hoey's, sketch, good; Neapolitan Duo, good; Miss Pearl Lester, s. and d. good; Ziegler Trio, acrobatic, very good; Chas. Stuart, ill. songs, good; m. p. BEN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.)—"Amy Ricard and Lester Lonergan, in sketch, a hit; 'A Night in a Monkey Music Hall,' laughs; Harry Fox and the Millership Sisters, clever; Gene Greene & Co., good; Bothwell Browne, artistic; Hugh Lloyd, sensational; Cook and Lorenz, pleased; Three Westons, caught on; m. p.

STAR (F. W. Stair, mgr.)—"The Big Review." Manager Stair's own show, was a big hit.

GAYETY (T. R. Henry, mgr.)—"The Follies of New York and Paris" did well.

YONGE STREET (G. Moran, mgr.)—"Popular vaudeville and pictures is a big drawing card."

GRIFFIN'S HYNES STREET—Peter F. Griffin, mgr.)—"Renhed vaudeville and pictures."

SCARBORO BEACH (G. F. Clarkson, dir.)—"A big hit were the Flying Weavers."

HARKLEY.

WASHINGTON, D. C.

CHASE'S (H. W. De Witt, mgr.; agent, U. B. O.; rehearsal, Monday 11).—"Odiva was the headliner, giving marvelous exhibitions of swimming, diving, etc.; The Avon Comedy Four and Lew Hawkins, b. f., were both decided hits; Valerie Bergere's Players pleased; The Frey Twins, clever athletes; Olivette Troubadours, instrumentalists, scored largely; Dolly Burton's Circus, very clever.

COSMOS (A. J. Brylawski, mgr.; agents, Norman Jeffries and Ed. Oliver; rehearsal, Monday 10).—"Jadoo, Oriental mystery, kept the audience guessing; Robinson Sisters, s. and d.; decided hit; Whitman Brothers, contortionists, excellent; Sanford and Darlington, comedians, scored; Van and Maddox, musical, well received; Charles Thompson, clever juggler; Eddie Barro, comedian, good; Martella and Asprill Bros., acrobats, did nicely.

CASINO (A. C. Mayer, mgr.; agent, Wm. Morris; rehearsal, Monday 10).—"Harry Sullivan and Co.'s racing sketch was an excellent feature; The Varsity Four, quartet, decided hit; Dan Mason, comedian, second honors; Smith, sketch, pleased; Jimmie Keene, s. and d., scored.

MAJESTIC (F. B. Weston, mgr.; agent, W. S. Cleveland; rehearsal, Monday 11.30).—"Beltrah and Beltrah, decided hit; Miller and Russel, second honors; Mr. and Mrs. Murray Smith, sketch, pleased; Jimmie Keene, s. and d., scored.

NEW LYCEUM (Eugene Kernan, mgr.)—"The Girls from Dixie."

GAYETY (George Peck, mgr.)—"Rose Sydel's 'London Belles'."

NOTE.

Four buildings are now being torn down on Ninth St., between D and E, to erect a new \$100,000 vaudeville house.

EDWARD DOMBHART.

YONKERS, N. Y.

ORPHEUM (Sol. Schwartz, mgr.; agent, U. B. O.; Monday and Thursday, rehearsals, 12).—"18-20, 'Bon Bon Buddie Boys,' colored band, headlined but fell below, rough-house music, poor comedy; Gladys Murray and Rowena Stewart, in excellent comedy sketch of stage life, big hit; Carl Sauermann and Co., well received; 22-24, Pietro di Noto and Co., band of 15 pieces, good music and comedy, went big; George Majeroni, singer and entertainer, pleasing; William Flemen and Co. in comedy sketch, well acted, hit of bill; Elsie Tuell, songs and shopgirl monologue, very classy.

NOTE.

The Warburton opens 20th with a special vaudeville bill.

CRIS.

YOUNGSTOWN, O.

IDORA PARK.—"Juggling Barretts in pleasing comedy act; Floretta Clara in attractive dancing specialty; Leon and Dale, big hit in singing novelty act; Harry Antrim, pleasing monolog and Sully Family in laughable sketch. The Grand is being renovated preparatory to opening of season by Fields' minstrels Aug. 30.

Honey Boy George Evan's minstrels open Park theatre on Sept. 3.

C. A. LEBDY.

Gerson's Midgits arrived in New York Monday. They go to Cincinnati, opening at the Fall Festival there Monday.

Julie Ring has declined the offer made her by the Shuberts for musical comedy, and will remain in vaudeville for awhile longer.

Lind, the impersonator, was married at the City Hall, New York, last week, upon his arrival here from the other side.

M. T. Middleton has been engaged to manage the Garden theatre, New York, for Al. H. Woods. Middleton will also have the Court, Brooklyn.

Bertha Shalek has succeeded Dorothy Jardon as Loletta in "The Yankee Girl." Miss Jardon will join "Madame Sherry."

Julian Rose has entered into a contract for five weeks with the Morris circuit, opening Aug. 29 at the American, New York.

VARIETY ARTISTS' ROUTES FOR WEEK AUG. 29

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing the dates, are from AUG. 28 to SEPT. 4, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will be printed.)

"C. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.

ADELAIDE

"A BARNARD ROMEO," American Music Hall, Chicago, Indel.

Adelaide American Chicago Indel
Admont Hotel 526 Broadway N Y
Advance Musical Four 182 E 76 N Y
Ahearn & Malcolm Norwich Conn
Aberns The Academy Buffalo
Aitken Bros 234 Bedford Fall River
Aitkens Great 2219 Gravier New Orleans
Aitken Edna 907 Park av N Y
Alberta Lee 14 Frobel 111 Hamburg Ger

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Address, 126 E. 123d St., N. Y. City

Albani 1005 Broadway N Y
Aldines The 964 E 62 Chicago
Aldrich Blanche Athens Ga
Alceta Lynn Mass
Alexander & Bertles 41 Acme Lane London
All Hunter and All Claude P Jamaica N Y
All Sidi 909 Spring Pittsburgh
Almaire & Jeanes 55 John Fall River
Allen Leon & Bertie 118 Central Oakbrook Wis
Allen Joseph 4222 Bloomfield Hoboken N J
Alonz 85 W 36 N Y
Alpine Troupe Forepaugh Sells C R
Alton Ethel 1532 Belmont Av Seattle
Altus Bros 128 Cottage Auburn N Y
Alvarado Goats 1235 N Main Decatur Ill
Alvares The 301 E Wash Springfield Ill
Alquist & Clayton 545 Bergen Bklyn
Alroua Zoeller Trio 289 Hemlock Bklyn
Alvin & Zenda Box 305 Dresden O
American Newsboys 2630 N 31 Phila
Ames & Corbett 973 Gordon Toledo
Amsterdam Quartette 131 W 41 N Y
Anderson & Anderson 823 Dearborn Av Chicago
Anderson & Ellison 3803 Locust Phila
Anderson Four National Htl Chicago
Andrews & Abbott Co 3962 Morgan St Louis
Araki Troupe Haag Show C R
Arberg & Wagner 61 E 75 N Y Y
Ardele & Leslie 19 Broesel Rochester
Arlington Four Albambra N Y
Armold Grace 810 Dearborn Av Chicago
Armstrong Ellis H Wildwood N J
Armstrong & Clark Muskegon Mich Indef
Armstrong and Verne Royal Wellington N Z
Arboid & Wickey Owego N Y
Arthur Mae 15 Unity Pl Boston
Atkinson Harry 21 E 20 N Y
Atwood Warren 111 W 31 N Y
Auer S & G 418 Strand W C London
Auger Geo W 12 Lawrence Rd So Kaling Eng
Austin Eddie 3110 E Phila
Avery W E 5000 Forestville Chicago

B

Baker Harry 3942 Renow W Philadelphia
Balloon Jupiter Barnum & Bailey C R
Bandy & Fields 1500 La Salle Av Chicago
Banks Geo S Collinsville Mass
Baraban Troupe 1894 5 Av N Y
Barbee Hill & Co 1202 Nat Av San Diego
Barber & Palmer 817 N 22 So Omaha
Barkotts Show Dixon Ill
Barlows Breakway 270 W 39 N Y

EUGENE C.

PAUL P.

Barnes and Barron
Orpheum time booked by A. E. Meyers.

Barnes & Barron Orpheum Portland
Barnes & Robinson 237 W 137 N Y
Barnes & West 418 Strand London
Barron Billy Orpheum Reading
Barron Geo 2042 5 Av N Y
Barry & Halvers Bay 7 Bath Beach L I
Barry & Richards Dingmans Ferry Pa
Bartell & Garfield 2009 E 53 Cleveland
Barto & McCue 819 N 2 Reading Pa
Bassett Mortimer 279 W 29 N Y
Bate & Neville 57 Gregory New Haven

Baum Will H & Co 97 Wolcott New Haven
Baumann & Ralph 360 Howard Av New Haven
Bayfield Harry Forepaugh-Sells C R
Be Ano Duo 3442 Charlton Chicago
Beaman Fred J Hudson Heights N J
Beardley Sisters Union Htl Chicago
Bedell Walter H & Co Proctors 23 N Y
Behrend Musical 52 Springfield Av Newark N J
Belmel Musical 340 E 87 N Y
Bell Arthur H 488 12 Av Newark N J
Bell & Richards 211 E 14 N Y
Bellemontes The 112 E Av Chicago
Belmont Jos 70 Brook London
Benn & Leon 239 W 38 N Y
Bennett Trio 206 W 67 N Y
Bennett Bros 339 E 66 N Y
Bennett Sisters 1806 Forest Av Kansas City
Bennington Bros Park Quincy Ill
Bentley Musical 121 Clipper San Francisco
Benton Elwood 6 H Cincinnati
Benton Granby & West Saratoga Htl Chicago

Vera Berliner

PERMANENT ADDRESS:
317 CENTER ST., CHICAGO.

Berthina & Brookway 311 S Av N Y
Beverly Sisters 5722 Springfield Av Phila
Beverly & West 262 Delaware Buffalo
Bevins Clem Rollickers B A
Beyer Ben & Bro Orpheum Spokane
Bicknell & Gibney 248 S East Av Oak Park Ill
Bimbos The 604 Pacific Appleton Wis
Birch John Sayville L I
Bissonnette Newman R F D No 2 Lockport Ill
Bisset & Crawford 245 W 39 N Y
Black & Leslie 3722 Liberty Av Chicago
Blacks The 47 E 182 N Y
Blessings The 36 Koenigsberger Berlin Ger
Bloomquist & Co 5220 Chicago Av Minneapolis
Blockson & Burns Fair Haven N J
Boles Sensational 676 Jackson Av N Y
Boutin & Tillson 11 West Springfield Mass
Boulden & Quinn 212 W 42 N Y
Booth Trio 747 Henry Columbus O
Borella Arthur 524 Stanton Greensburg Pa
Bostock Jean Lovemakers B R
Bouton Harry & Co 132 W 36 N Y
Bowers Walters & Crocker New Amsterdam NY
Bowen Bros 22 W 95 N Y
Boyle Bros Unique Des Moines
Bradley & Ward Barnum & Bailey C R
Bradleys The 1814 Rush Birmingham
Brady Fred Barnum & Bailey C R
Breadon Joe Ellis Nowlin Circus
Brennen Samuel N 2556 Tulip Phila
Bridamond Medford Mass
Brinkleys The 424 W 39 N Y
Britton Nellie 140 Morris Phila
Brixton & Brixton 706 Lexington Brooklyn
Brookes & Carlisle 58 Glenwood Buffalo
Brooks Harvey Cracker Jacks B R
Brooks & Jennings 801 W Bronx N Y
Brooks & Kingman 234 W 39 N Y
Brown & Brown 69 W 115 N Y
Brown & Wilmet 71 Glen Maiden Mass
Brown & Farlandean King Edward Halifax N S
Brownies The Jackson Topeka Kan
Browning & Lavan 585 Cauldwell Av N Y
Bruce Lena Lovemakers B R
Brues The 120 W 27 N Y
Bruno Max C 100 Baldwin Elmira N Y
Brydon & Harmon 229 Montgomery Jersey City
Buchanan Dancing Four Comical Htl Chicago
Buford Bennet & Buford 756 S Av N Y
Bunce Jack 2219 S 18 Phila
Bunchu & Alger 2319 W Maine Louisville
Burgess Bobby & West 814 1412 Jefferson Bklyn
Burgess Harvey 627 Trenton Av Pittsburgh
Burke & Farlow 4037 Harrison Chicago
Burns & Emerson 1 Pl Boledieu Paris
Burns Teddy Shore Inn St James L I
Burnell Lillian 2050 W North Av Chicago
Burrows Travis Co 111 E 26 N Y
Burt Wm F & Daughter 133 W 45 N Y
Burton I B Park New Orleans
Butlers Musical 423 S 8 Phila
Butterworth Charley 860 Treat San Francisco
Byers & Hermann 3649 Paxton Cincinnati
Byrne Golsen Players Matinee Girl Co
Byron Gleta 107 Blue Hill Av Roxbury Mass

C

Caine & Odom 72 Wilson Newark O
Calest 74 Grove Rd Clapham Pk London
Cameron & Gaylord 5940 Highland St Louis
Campbell & Parker Rose Sydel Co
Campbell Peoples Philadelphia

REPRESENTATIVE ARTISTS

Brown and Mills

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PAUL GOUDRON, Judge

JOHN J. NASH, Jury



FOUR CATES

World's Greatest and Best Musical Act

FORT WORTH (TEX.) "STAR TELEGRAM"

Aug. 18, 1910

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Ina Claire, the sweet-faced, dimpled ninety-pounder whom we have watched in vaudeville for two seasons with a premonition that she would reach the top, has come into her own. In "Jumping Jupiter," surrounded by a cast of notables, she has calmly walked away with the honors of the show and startled the high-browed dramatic critics who rarely make a vaudeville discovery until the managers have made it first and put it into a "legitimate" show. We saw her first at the American Music Hall, a frightened little one, No. 2 on the bill, struggling against the impossible. We saw her next in an obscure theatre in Fort Wayne, Ind., where she had more confidence and worked almost to the full need of her ability. We saw her at the Cort, little short of a specialty star, delivering imitations of Harry Lauder, which Lauder himself, who detests imitations of himself, would have had to applaud, and delivering an impersonation of Elizabeth Murray that no one would have believed possible of a bit of a creature like Ina. We predict a triumphant career for her, whether she continues as a mimic, or goes into original character work, and we congratulate her.

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 Lancaster & Miller 548 Jones Oakland
 Lane Goodwin & Lane 3715 Locust Phila
 Lane & O'Donnell Orpheum Seattle
 Lane & Ardell 333 Genesee Rochester
 Lane Eddie 805 E 73 N Y
 Lang Agnes care Gary Almore Moscow Sydney
 Lang Karl 273 Blackford Av Memphis
 Langdon Lucille 565 W 144 N Y
 Langdons 700-17 Racine Wis
 Langman Joe 102 S 31 Phila
 Lansen Ward B 232 Schaeffer Bklyn
 La Auto Girl 123 Alfred Detroit
 La Blanche Mr & Mrs Jack Keith's Phila
 LaCentra & LeRue Washington Boston
 La Clair & West Box 155 Sea Isle City N J
 La Delles Four 123 S Detroit Ind
 La Fleur Joe Forepaugh Sells C R
 La Fallies Four Barnum & Bailey C R
 La Gusta 224 E 42 N Y
 La Marr Harry William Tell Htl Boston
 La Masse Bennett & La Masse 2398 Pitkin Bklyn
 La Moine Musical 332 S Baraboo Wis
 La Nolle Ed & Helen 1707 N 16 Phila
 La Noye Phil 133 W 32 Los Angeles
 La Roy Bros Orpheum Duluth
 La Vern Dorothy Grant Htl Chicago
 Larose 226 Bleeker Bklyn
 Larrievs & Lee 32 Shuter Montreal
 Latina Mile 4001 Brooklyn Av Kansas City
 Laurence Effie Alabian N Y
 Laurie & Adams Pastime Brunswick Me
 Lavine & Inman 3201 E 81 Cleveland
 Lavardes Lillian 1209 Union Hackensack N J
 Lawson Chinese 6117 Madison Chicago
 Layton Marie 252 E Indiana St Charles Ill
 Le Clair Harry 245 W 184 N Y
 Le Dent Frank Youngs Atlantic City
 Le Orange & Gordon 2232 Washington St Louis
 Le Htl 790 Clifford Av Rochester
 Le Pages Great Coliseum London Indef
 LeRoy Vic 332 Everett Kansas City Kan
 Le Roy Chas 1806 N Gay Baltimore
 Le Roy & Adams 1812 Loesel Av Erie Pa
 Le Roy & Cahill Bon Tons E C
 Leashy Bros 9 Harrison Pawtucket R I
 Leeds & Le Mar National San Francisco
 Leffingwell Nat & Co 285 W 150th N Y
 Leick & Keith Hip Belfast Ire
 Leo Jolly 217 Pittney Av Atlantic City
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 Leslie Frank 124 W 139 N Y
 Lester & Kellet 318 Fairmount Av Jersey City
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 Levitt & Fells 412 Cedar Syracuse
 Levy Jules Empire Lowell Mass
 Lewis Chas 101 W 113 N Y
 Lewis & Lake 2411 Norton Av Kansas City
 Lewis Phil J 116 W 121 N Y
 Lewis & Harr 141 W 16 N Y
 Lewis Walter & Co 677 Washn Brookline Mass
 Lingermans Park Canale N Y Indef
 Linton Tom De Jonghe Htl Chicago
 Livingston Murry 830 E 163 N Y
 Lloyd Eddie Arcade Carnegie Pa
 Lloyd & Castano 104 W 61 N Y
 Lloyd & St Clair Box 95 Round Pond Me
 Lockhart & Weber 252 W 33 N Y
 Lockwoods Musical 133 Cannon Poughkeepsie
 London & Riker 32 W 98 N Y
 Londons Four 201 N 3 Reading
 Long Warren E No Vernon Ind

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 Lucier Fred & Bess Onset Bay Mass
 Luckie & Yeast O H Rumford Falls Me

Luttinger-Lucas Co 536 Valencia San Francisco
 Lynch-Hazel 355 Norwood Av Grand Rapids
 Lyneva Findlay O
 Lynn Roy Box 62 Jefferson City Tenn
 Lynette Sisters 310 E 19 N Y
 M
 Macdonald Sisters 12 Bache San Francisco
 Mack Billy 5947 Chestnut Phila
 Mack & Co Lee 606 N State Chicago
 Mack Wilbur N Y
 Macy Maud Hall 2518 E 26 Broadhead Bay N Y
 Mac Florence 43 Jefferson Bradford Pa
 Maher Agnes 576 Wabash Av Chicago
 Malcolm Emma & Peter Melrose Minn Indef
 Malloy Dannie 11 Glen Morris Toronto
 Malvern Troupe Fair Wilkes-Barre
 Mandy Two Highland N Y
 Mangan Troupe 120 E 127 N Y

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 Marcell & Lenett Gentry Show C R
 Marke Dorothy S Fallsburg N Y
 Marimba Band Circus Carre Amsterdam
 Marine Comedy Trio 187 Hopkins Bklyn
 Marion & Lillian 232 Manhattan Av N Y
 Mario Aldo Trio Park Des Moines
 Marsh Joe Riverview Chicago Indef
 Marsh & Middleton 19 Dyer Av Everett Mass
 Martell Masie 2083 Sutter San Francisco
 Martine & Carl 463 W 67 N Y
 Mason Mr & Mrs Sidney 236 W 39 N Y
 Matheson Walter 848 W Ohio Chicago
 Matthews & Ashley 306 W 42 N Y
 Mays Musical Four 233 W 38th N Y
 McCann Geraldine & Co 708 Park Johnstown Pa
 McCarthy Henry 817 N Hancock Phila
 McClain M 3221 Madison Av Pittsburgh
 McConnell Sisters 1247 Madison Chicago
 McCormick & Irving 303 W 178 N Y
 McCullough & Smith 207 Franklin Buffalo
 McCune & Grant 638 Benton Pittsburgh
 McDowell John & Alice 627 E Detroit
 McGarry & McGarry Pennant Winners B R
 McGarry & Harris 521 Palmer Toledo
 MacLaren Musical Torredale Pa
 McMahon & Chappelle Box 424 Bordentown N J
 McNamara 41 Smith Park Des Moines
 McNish & McNish St James L I
 McWaters & Tyson 471 60 Brooklyn
 Melrose & Ingram 299 Main Carey O
 Melrose & Kennedy 448 Park Av Bridgeport
 Mendel 18 Adams Strand London
 Mendelsohn Jack Follies of the Day
 Menckel 104 W 127 N Y
 Meredith Sisters 29 W 65 N Y
 Merrill & Otto 224 W 46 N Y
 Merritt Raymond 178 Tremont Pasadena Cal
 Metz & Metz 601 W 144 N Y
 Methren Sisters 12 Cullton Springfield Mass
 Meyer David Chicago Victoria B C Indef
 Meyers Belle Majestic Little Rock
 Michael & Michael 320 W 53d N Y
 Miao Steve Hippodrome Phila Indef
 Milam & Du Bois 825 19 Nashville
 Military Four 679 E 24 Paterson
 Millard Bros Eagle Mills N Y
 Miller Ford 290 Lexington Buffalo
 Miller & Mac 2000 Park Pl Phila
 Miller & Princeton 88 Olney Providence
 Miller Theresa 118 W Grand Av Oklahoma
 Millers The Haag Show C R
 Millers Juggling Pantages Pueblo
 Milton & De Long Strs Pantages San Francisco
 Minors John 24 W 98 N Y
 Minus & Palmer 1305 W 7 Phila
 Miskel Hunt & Miller 108 14 Cincinnati
 Mitchell Harry & Kate American San Fran
 Mitchell Wm R Wildwood N Y
 Moller Harry 30 Blymer Delaware O
 Montague Mona Box 307 Tuolumne Cal
 Montgomery Maribel 1658 E 14 Bklyn
 Montgomery Harry 65 E 110 N Y
 Montambo & Bartelli 35 Field Waterbury
 Montrose Belle 317 Stanley Terrace Chicago
 Mooney & Holbin Tivoli London
 Moore Fred D 776 S Av N Y
 Moore Mabel Valentine Queen San Diego
 Mount 241 W 98 N Y
 Morgan Bros 2523 E Madison Phila
 Morgan King & Thompson Sis 603 E 41 Chicago
 Morrell Frank Freeport L I
 Morris & Wortman 132 N Law Allentown Pa
 Morris & Morton 1306 St Johns Pl Bklyn
 Morris Mildred & Co 250 W 85 N Y
 Morris Billy & Sherwood Sis 223 Pontiac Dayton

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Presenting "THE OTHER WOMAN."

This Week (Aug. 21), National, San Francisco

Morton & Keenan 574 11 Bklyn
 Mortola Paul Rathkeer Jacksonville Indef
 Nowatts Peetles 5281 Windsor Chicago
 Mullen Jim Lovemakers B R
 Mullen & Correll Orpheum Sioux City
 Muller Maud 601 W 151 N Y
 Mulvey Ben 287 Richmond Providence
 Murphy & Willard Fairhaven N J
 Murray Elizabeth 37 W Cumberland Phila
 Murray & Alice Great Abini Co
 My Fancy 12 Adams Strand London
 Myers & MacBryde 162 E Av Troy N Y
 Mylie & Orth Muscoda Wis

N

Nannary May & Co Majestic Evansville
 Nawn Tom Lake Gogebic Mich
 Nazarro Nat & Co 3101 Tracy Av Kansas City
 Neal Octavia Federalburg Md
 Nelson Gussie 132 Charing Cross London
 Nelson Bert A 1942 N Humboldt Chicago
 Nelson Georgia 2710 Virginia St Louis
 Nelson Oswald & Borger 150 E 128th N Y
 Neuelle Mile Del Prado Htl Chicago
 Nevatos Three 804 12 Milwaukee
 Nevins & Erwood 231 Edmond Av Chester Pa
 Newboff & Phelps 82 W 118 N Y
 Noble & Brooks Saratoga Htl Chicago
 Nonette 154 Henry Bklyn
 Norrises Juggling Bells Floto C R

Norrises Buckeyes Lake O
 Norton New Follies of New York & Paris B R
 Norton C Porter 6343 Kimbark Av Chicago
 Norwalk Eddie 595 Prospect Av Bronx N Y
 Noss Bertha 172 W 77 N Y
 Nossee Six Park Louisville

O

O'Brien Jack Saratoga Htl Chicago
 O'Clare Wm Bijou Flint
 Odell & Gilmore 1145 Monroe Chicago
 Ogden Gertrude Hl 2534 N Mosart Chicago
 Olsbe Family 29 Manning Carons Rd London
 Onlaw Gus 418 Strand London

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 Ott Chas F 131 W 4 N Y
 Orren & McKenzie 606 East Springfield O
 Osburn & Dola 335 No Willow Av Chicago
 Ott Phil 178 A Tremont Boston
 Owen Dorothy Mae 3047 90 Chicago
 Osavs The 48-Kinsey Av Kenmore N Y

P

Palme Esther Mile 121 E 46 Chicago
 Pantzer Willy Hip London
 Parker & Cross Star St Johns Newfoundland
 Parker & Morrell 187 Hopkins Bklyn
 Parvis Geo W 2534 N Franklin Philadelphia
 Pasco Dick Ellis Nowlin Circus
 Pastor & Merle Hartford Htl Chicago
 Patterson Sam 29 W 133 N Y

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 Paullette & Cross Star St Johns Newfoundland
 Pearce Sisters 725 Lane Seattle
 Pearce & Mason Van Buren Htl Chicago
 Pearson & Garfield Plymouth Htl N Y
 Pederson Bros 635 Greenbush Milwaukee
 Pelots The 161 Westminster Av Atlantic City
 Pepper Twins Lindsay Can
 Pero & Wilson 317 E Temple Washington O
 Perry Frank 747 Buchanan Minneapolis
 Fetching Bros 18 Packard Av Lymanville R I
 Peter the Great 422 Bloomfield Av Hoboken N J
 Phillips Joe Jardin de Paris B R
 Phillips Mondane Calvert Htl N Y
 Phillips Samuel 316 Clason Av Bklyn
 Phillips Sisters 176 E 18th Providence
 Piccolo Midgets Phoenixia N Y
 Pierson Hal Lovemakers B R
 Pike & Calame 973 Amsterdam Av N Y
 Piroscoffs Five Lovemakers B R
 Plesano Yen 15 Charles Lynn Mass
 Plesano Fred A 96 W Gloversville N Y
 Plunkett & Butler 49 Ruleria Boston
 Pollard Genie Gayety Stock Philadelphia
 Pope & Uno Orpheum Lincoln Neb
 Potter & Harris 1715 Leland Av Chicago
 Potts Bros & Co 5th Av N Y
 Powell Eddie 2314 Chelsea Kansas City
 Powers Elephants 745 Forest N Y
 Powers Bros 15 Frank Providence
 Powers Great 134 Warren Glens Falls N Y
 Price & Diston 887 Longwood Av N Y
 Prices Jolly 1829 Arch Philadelphia
 Primrose Four Hammerstein's N Y
 Priors The Tukula Wash
 Proctor Sisters 1112 Halsey Bklyn
 Frost Trio Elm City C R
 Pucks Two 184 N Lena Av Freeport L I.

Q

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 Quigg & Nickerson Follies of 1910.
 Quinlan Josie 644 N Clark Chicago
 Quinn Mattie 535 Rush Chicago

R

Raimund Jim 37 E Adams Chicago
 Rainbow Sisters 840 14 San Francisco
 Ralande & Ralande Box 290 Cumberland Md
 Ramsey & Weis Star Marine City Mich
 Rankin Bobby Olympic Los Angeles Indef
 Ratelles The 637 Petonmeur Montreal
 Rawls & Von Kaufman Park Arkon O
 Ray Eugene 5022 Prairie Av Chicago
 Raymond Clara 141 Lawrence Bklyn
 Raymond & Co 147 W 85 N Y
 Ready G Ellis Nowlin Circus
 Reded & Hadley Star Show Girls B R
 Redner Thomas & Co 872 Hudson Av Detroit
 Redway Juggling 141 Inspector Montreal
 Redwood & Gordon 187 Dearborn Chicago
 Reed Bros Keiths Cleveland
 Reed & Earl 236 E 62 Los Angeles
 Reeves Al 145 State Bklyn
 Refkin Joe 163 Dudley Providence
 Regal Trio 116 W Wash Pl N Y
 Reid Sisters 45 Broad Elizabeth N J
 Reiff Clara & Reiff 78 Wilson Rochester
 Reiff & Lewis 64 W 118 N Y
 Reinhelda Minirels Airdome Alexandria La
 Remington Mayme Htl Gerard N Y
 Renaltes The 2064 Sutter San Francisco
 Renshaw Hert Park Bridgton N J
 Rees Len 1021 Cherry Phila
 Reynolds & Doney 127 W London
 Rhoads Marionettes 33 W 8 Chester Pa
 Rhoads Four Freeport L I
 Rice Frank & True 6340 Vernon Av Chicago
 Rice Sully & Scott Atlanta Ga
 Rich & Howard 214 E 19 N Y
 Rich & Rich 211 W 43 N Y
 Richard Bros & Co 78 Wilson Rochester
 Richards Great Brighton Beach N Y
 Richmond Stanton & Co Iona Mich
 Riesner & Gore 128 Roanoke San Francisco
 Riley & Ahern 35 Plant Dayton O
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 Roberts & Downer 88 Lafayette Detroit
 Roberts & Pearl 369 Grand Brooklyn
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 Robinson The 901 Hawthorne Av Minneapolis
 Robinson Wm C 3 Granville London
 Robisch & Children 950 No Clark Chicago
 Rocamora Suzanna Orpheum Seattle
 Rock & Rol 1610 Indiana Av Chicago
 Roeder & Lester 314 Broadway Buffalo
 Rogers Bill Bessemer Ala
 Roland & Morin 206 Middlesex Lowell
 Rolande Geo S Box 200 Cumberland Md
 Roland & Francis 31 O H Block Chicago
 Roode Claude M Temple Detroit
 Rod Jack & Clara 705 Green Phila
 Rosalies Valentine Toledo
 Rose Blanche Cracker Jacks B R
 Rose Lane & Kelgard 125 W 43 N Y
 Rose Clara 6026 E Bklyn
 Rosenthal Bros 151 Chalmers Rochester
 Ross Eddie Park St Louis
 Ross & Stuart 218 E 66 N Y
 Ross Sisters 65 Cumerford Providence
 Ross & Lewis Hip Ipswich Eng
 Rossi Alfredo Mr & Mrs Two Bills Show C R
 Royal Minirel Four 1417 East Salt Lake
 Russell & Davis 1316 High Springfield O
 Russell-Noss Bertha 172 W 7 N Y
 Rutans Song Birds Wildwood N J
 Rutherford Jim Hagenbeck-Wallace C R

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Next Week (Aug. 28), Orpheum, Los Angeles.

Ryno & Emerson 161 W 74 N Y

S

Saimo Juno Carlisle Eng
 Sampson & Douglas Ashton N Y Indef
 Sanders & La Mar 1327 E 5 Av N Y
 Sanderson's Manikins 989 Salem Malden Mass
 Sanford Jere Grand Cleveland
 Sanford & Darlington 3090 Pongrove Phila
 Savage & De Croteau 1531 Broadway N Y
 Scanlan W J Orpheum Denver
 Scarlet & Scarlet 913 Longwood Av N Y
 Scheer Billy 49 W 24 N Y
 Schilling Wm 1000 E Lanvale Baltimore
 Schulteis 568 Lynn Av Rochester
 Scott Maude Belmont Mass
 Scott Robt Lovemakers B R
 Scott & West 22 Division N Y
 Scott & Yost 40 Morningside Av N Y
 Scully Will P 8 Webster Pl Bklyn
 Sears Gladys 258 W 26 N Y
 Selby Hal M Victoria Htl Chicago
 Semon Chas F 2 Forest Salem Mass
 Sennell Bros 210 Arlington Pittsburgh

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 Sevengala Delaware Water Gap Pa
 Seymour Nellie 111 Manhattan N Y
 Seymour Pete Mr & Mrs Arlington Htl Atlanta
 Sharp & Montgomery Majestic Charleston S C
 Shaws Aerial Scala Copenhagen Denmark
 Shas Thos E 8664 Pine Grove Av Chicago
 Sheddams Dogs Dumont N Y
 Shelvey Bros 265 S Main Waterbury
 Shepard & Co James C 1604 Madison Av N Y
 Shepperley Sisters 250 Dovercourt Toronto
 Sherlock & Van Dille 514 W 135 N Y
 Sherlock & Holmes 2506 Ridge Phila
 Sherman & De Forest Sherman Cent'l Park L I
 Shermans Two 252 St Emanuel Mobile
 Shields & Galle Fair Delh N Y
 Shields Sydney Co Majestic Chicago
 Shields The 207 City Hall New Orleans
 Shorrey Campbell & Co 50 Rock Av Lynn
 Shrodes & Chappelle Keansburg N J
 Siddell Tom & Co 4318 Wentworth Av Chicago
 Siddons & Earle 2515 So Adler Phila
 Sigel & Matthews 325 Dearborn Chicago
 Simms Willard 6435 Ellis Av Chicago
 Simpson Corah Van Buren Htl Chicago
 Slater & Finch 10 N Vincennes Ind
 Small Johnnie & Sisters 620 Lenox Av N Y
 Smrlt & Kessner Park Allegheny Pa
 Smiths Aerial Ringling Bros C R
 Smith Allen 1243 Jefferson Av Bklyn
 Smith & Adams 406 So Halsted Chicago
 Smith & Brown 1324 St John Toledo
 Snyder & Buckley 164 Foxall Bklyn
 Sockrant Bros Three 558 E Detroit
 Somers & Storke 15 E 2 Av Duluth
 Spaulding & Dupree Box 285 Ossining N Y
 Spears The 67 Clinton Everett Mass
 Spencer & Austin 319 E Phila
 Spillers Musical 29 W 133 N Y
 Spissell Bros Orpheum St Paul
 Sprague & McNece 632 No 10 Phila
 Sprague & Dixon 506 Mt Hope Cincinnati
 Springer & Church 96 4 Pittsfield Mass
 Stadium Trio St Charles Htl Chicago
 Stakpoos Four Savoy Baltimore
 Stanley Harry S 233 N Hwy Baltimore
 Stanley Stan 905 Bates Indianapolis
 Stanwood David 364 Bremen E Boston
 Stedman Al & Fannie 635 E So Boston
 Steiner Thomas Trio 331 Lenox Av N Y
 Steinman Herman Lovemakers B R
 Steppe A H Park Springfield O
 Sterns Al 670 3 Av N Y
 Stevens E 135 So First Bklyn
 Stevens Paul 323 W 24 N Y
 Stevens & Moore Columbia Burlesquers B R
 Stewart & Earl 125 Euclid Woodbury N J
 Stirk & London 28 Hancock Brooklyn
 St Elmo Leo 1221 N Redfield Phila

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FOR NEXT SEASON**CLARK and VERDI****"The Italian
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THE FIRST AND ONLY ACT OF ITS KIND IN THE COUNTRY

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BEULAH DALLAS**"Sweet Voiced Southern Singer"**

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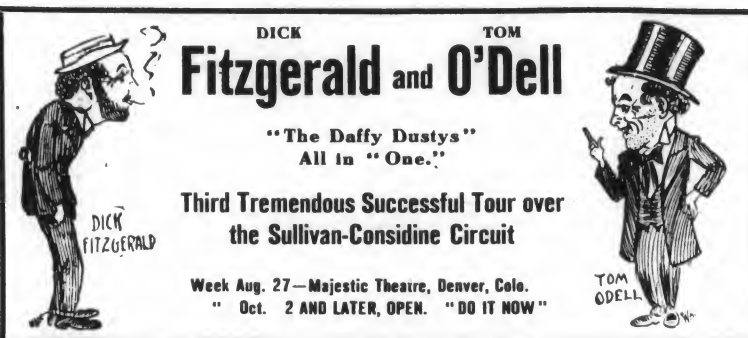
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With Piano in "One"

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Strohschein H 2582 Atlantic Bklyn
Strubbsfield Trio 6806 Maple Av St Louis
Stuart Helen Queen San Diego
Sully & Husey 167 Dearborn Chicago
Sully & Phelps 2510 Bolton Phila
Summers Allen Majestic Jacksonville
Sweeney & Rooney 1434 Summer Av Scranton
Sydney Oscar Lovemarks B R
Sylvesters The Plymouth Htl Hoboken N J

Alfarretta Symonds

With Ryan and Adams
Next Week (Aug. 27), Wigwam, San Francisco
Byts & Byts 140 Morris Phila

Tambo Duo 40 Capital Hartford
Tangley Pearl 67 So Clark Chicago
Tasmanian Vandannan Hagenbeck-Wallace
Taylor Carey E Casino Louisville Indef

Taylor, Kranzman and White

Musical Foolishness

Taylor Mae American Davenport Ia
Taylors Anita's Ringling Bros C R
Teal Raymond Tulsa Okla
Temple & O'Brien Park Kansas City
Terrill Frank & Fred 857 N Orkney Phila
Thatcher Eva Dennison O
Thomas & Hamilton 667 Dearborn Av Chicago
Thomson Harry 1284 Putnam Av Bklyn
Thornadyke Lillian 246 W 88 N Y
Thornon Geo A 895 Broome N Y
Thorne Mr & Mrs Harry 288 St Nicholas Av NY
Thorns Juggling 58 Rose Buffalo
Those Three 228 Scott San Francisco
Thrillers The 348 E 20 N Y
Thurston Leslie 68 W 108 N Y
Tinker G L 778 8 Av N Y
Titenia G W 38 N Y
Toney & Norman Los Angeles
Tops Topsy & Tops 3442 W School Chicago
Touhey Pat & May E Haddam Conn
Tracy Trabel A Ellis Nowlin Circus
Tracy Julia Raymond Bartholdi Inn N Y
Travers Belle 210 N Franklin Phila
Travers Phil 5 E 115 N Y
Travers Roland 221 W 42 N Y
Tremaines Musical 230 Caldwell Jacksonville Ill
Trent Geo & Donnie 328 W 43 N Y
Troadours Three Park Youngstown O
Troxell & Winchell 306 3 N Seattle
Teuda Harry 265 American San Francisco
Tunis Fay World of Pleasure B R
Tuttle & May 3887 W Huron Chicago
Tweedley John 242 W 43 N Y
Tydeman & Dooley 108 Elm Camden N J

Uline & Rose Deming Htl Chicago
Umhauits Bros 28 N Jefferson Dayton
Unique Comedy Trio 1927 Nicholas Phila

Vagges Washington Spokane
Valandins Flo Park Harrisburg
Vaudre Troupe 206 W 85 N Y
Valetta & Lamson 1329 St Clark Cleveland
Vance Gladys Hopkins Louisville
Van Billy Bijou Duluth
Van Chas & Fannie 21 Eldert Brooklyn
Van Epps Jack 15 W 64 N Y
Van Dille Sisters 514 W 135 N Y

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Vasco 41a Acre Lane London
Vass Victor V 25 Haskins Providence
Vedder Lillie Cracker Jacks B R
Vedmar Rene 3285 Bway N Y
Venedian Serenaders 676 Blackhawk Chicago
Verde 270 W 39 N Y
Veronica & Hurl Falls 1336 Gillingham Phila
Victorine Myrtle Pantages Tacoma
Village Comedy Four 1912 Ringgold Phila
Vincent John B 820 Olive Indianapolis
Viola Otto 123 Montauk av Bklyn
Violani 529 8 Bklyn
Violetta Jolly 41 Leipzigerstr Berlin Ger
Vogel & Wandas O H Webster City Ia
Von Serley Sisters, 436 E 188 N Y

Walker Musical 1524 Brookside Indianapolis
Walker Nella York Hotel N Y
Wallace's Cockatoos c/o Parker Abiline Kan
Wallack Nanette & Co Alhambra Htl Chicago
Wallbaiser & Fisher 1918 S J Bedford Ind
Walsh Mealy & Montrose Majestic Milwaukee
Walters & West 3437 Vernon Chicago
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Direction, PAT CASEY.

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Ward & Harrington 418 Strand London
Wards & Mack 300 W 70 N Y
Washer Bros Oakland Ky
Watson Sammy 333 St Pauls Av Jersey City
Watson & Little 505 Van Cort Yonkers N Y
Wayne Sisters Watson Big Show B R

Weaver Frank & Co 1705 N 9 Baltimore
Webb Funny Ellis Nowlin Circus

WE-CHOK-BE

Sloux Indian Girl. Direction, Norman Friedenwald.

This Week (Aug. 22), Colonial, Indianapolis; Aug. 29-Sept. 3, Highland Park, Quincy, Ill.
Well John 5 Kruusdt Rotterdam
Wells Lew 213 Shawmut Av Grand Rapids
West Claude Proctors Troy
West Al 606 E Ohio Pittsburg
West Sisters 1412 Jefferson Av Bklyn N Y
West Jno A & Co 827 N 50 Chicago
West & Denton 135 W Cedar Kalamazoo
Weston Dan E 14 W 118 N Y
Western Union Trio 2241 E Clearfield Phila
Wetherill 33 W 8 Chester Pa
Wharton Nat Views New Bedford
Wheeler Sisters 1441 7th Philadelphia
Whirl Four 2426 S Watts Phila
Whitman Bros 1335 Chestnut Phila
Whitman Frank 133 Greenwich Reading Pa
White Harry 1003 Ashland Av Baltimore
White & Simmons Orpheum Lincoln Neb
Whitehead & Grierson 2468 8 Av N Y
Whitfield Ethel Peru Ind
Whitford Anabelle 363 W 42 N Y
Whitney Lillie 36 Kane Buffalo
Wildner Marshall Atlantic City N J
Wilkins & Wilkens 863 Willis Av N Y
Willard & Bond Majestic Denver
Williams Clara 2450 Tremont Cleveland
Williams Cowboy 4715 Upland Phila
Williams Frances Park Palisade N J Indef
Williams Chas 2652 Rutgers St Louis
Williams John Cracker Jacks B R
Williams Ed & Florence 94 W 103 N Y
Williams Laurence Fairbanks Springfield
Williams Lew 1534 Bway N Y
Williams & De Croteau 1 Ashton Sq Lynn Mass
Williams & Gilbert 1010 Marshfield Av Chicago
Williams & Sterling Box 1 Detroit
Williams & Stevens Globe Jacksonville Indef
Williams Frank & Della Palmyra N Y
Williams Mollie 285 State Bklyn
Wilson Fred J 14 Forest Montclair N J
Wilson Fred Cracker Jacks B R
Wilson Bros Maywood Ill
Wilson Al Salvini 3112 Clifford Phila
Wilson Frank 1616 W 23 Los Angeles

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Wilson Lizzie 175 Franklin Buffalo
Wilson & Pinkney 207 W 15 Kansas City
Wilton Joe & Co 1239 Porter Phila
Winkler Kress Trio 252 W 38 N Y
Wise & Milton Brennan Circuit New Zealand
Withrow & Glover 862 N Emporia Wichita Kan
Wixon & Kelly 30 Tecumseh Providence

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Wolfe & Lee 324 Woodlawn Av Toledo
Woodall & Young 317 7 Av Nashville
Woodman Harry Ellis Nowlin Circus
Woods & Woods Trio 163 W 34 N Y
Wood Ollie 534 W 159 N Y
Woods Ralton & Co Saratoga Htl Chicago
Work & Ower 104 E 14 N Y
Wright Lillian & Young Bros 163 W 60 N Y
Wright & DeLong Dominion Ottawa
Wyckoff Fred 60 Water Lyons N Y

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Yaw Don Din 11 E Madison Chicago
Yeoman Geo 4508 Gaylord Av St Louis
York Charles Carbondale Pa
Young Ollie & April 50 E 5 Av Columbus O
Young & Phelps 1013 Baker Evansville Ind

Zanciga The 356 W 145 N Y
Zanfrelas 131 Brixton London
Zara Carmen Troupe 778 8 Av N Y
Zazell & Vernon Seguin Tour So America Indef
Zeda Harry L 1328 Cambria Phila
Zeiser & Thorne Willards Temple of Music
Zerthos Dogs Majestic Milwaukee

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"L. O." Indicates is laying off.
Week Aug. 29.

Americans Star Milwaukee
Beauty Trust Gayety Omaha
Behman Show Gayety Washington
Big Review Academy Pittsburg
Big Banner Show Casino Philadelphia
Bohemians Bowery New York
Bon Tons Gayety St Louis
Bowers Burlesquers Gayety Louisville
Brigadiers Avenue Detroit
Broadway Gayety Girls Peoples Cincinnati
Cherry Blossoms Gayety Scranton
Cosy Corner Girls 29-31 Folly Paterson 1-3
Bon Ton Jersey City
Cracker Jacks Gayety Kansas City
College Girls Empire Cleveland
Columbia Girls Gayety Toledo
Dainty Duchess Alhambra Chicago
Dreamlands Empire Chicago
Ducklings St Joe
Empire Star St Paul
Fads and Follies Star and Garter Chicago
Follies of N Y Corinthian Rochester
Follies of Day Empire Indianapolis
Ginger Girls Gayety Detroit
Girls from Happyland Gayety Philadelphia
Girls from Dixie Howard Boston
Golden Crook Gayety Indianapolis

Hasting's Big Show Star Brooklyn
Howe's Love Makers Metropolis New York
Imperial Empire Newark
Irwin's Big Show Gayety Toronto
Irwin's Majestic Garden Buffalo
Jardin D'Inde Penn Hoboken
Jersey Lillies Westminster Providence
Jolly Girls 29-31 Luzerne Wilkesbarre 1-3
Gayety Scranton
Kentucky Belles Trocadero Philadelphia
Knickerbockers 29-31 Albany 1-3 Schenectady
Lady Buccaneers Casino Brooklyn
Marathon Girls Penn Hoboken
Merry Maidens Royal Montreal
Merry Whirl Buckingham Louisville
Midnight Maidens Gayety Baltimore
Miss N Y Jr Lyceum Washington
Moulin Rouge Dewey Minneapolis
New Century Girls 29-31 Bon Ton Jersey City
Va-3 Folly Paterson
Parisian Widows Waldman's Newark
Pat Whites Gayety Girls 8th Ave New York
Passing Parade Monumental Baltimore
Pennant Winners Standard St Louis
Queen Jardin De Paris 29-31 Schenectady 1-3
Albany
Queens of Bohemia Gayety Milwaukee
Rentz-Santley Columbia New York
Reeves Beauty Show Gayety Brooklyn
Rector Girls L O 5 Casino Brooklyn
Robinson Crusoe Girls Murray Hill New York
Runaway Girls Olympic New York
Rollockers Lafayette Buffalo
Rose Sydel Gayety Pittsburg
Sam T Jack's Burlesquers Empire Brooklyn
Serenaders Gayety Boston
Star and Garter Hurlt & Seamon's New York
Star Show Girls Star Cleveland
Tiger Lillies Columbia Boston
Trocadero Casino Boston
Vanity Fair Standard Cincinnati
Washington Society Girls Bronx New York
Watson's Burlesquers Star Toronto
Whirl of Pleasure Folly Chicago
Yankee Doodle Girls Century Kansas City

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Mankato 7 Scandia 8 Pawnee Neb 9 Sabetha
10 Mayville Mo 12 Princeton 13 Gallatin
14 Lathrop 15 Pleasant Hill 16 Versailles
17 Eldon.

LETTERS

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Where S F follows, letter is in San Fran-
cisco.
Where L follows, letter is in London of-
fice.
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Adams Geo (C)
Adams R D (C)
Adeat & Parker (C)
Aibisher Fred (C)
Alexander & Hughes
Allen Chas H
Allen Nita
Allen Fred (C)
Almont & Dumon
(C)
Altoun Grace (C)
Ames Miss
Amsterjam Quartette
(C)
Anderson H
Anderson Vivian
Arlington Rene (C)
Arthurs Pauline (C)
Austin Wm H (C)
Baker Myron (C)
Barasford Mr

Barry Katie
Beane Geo
Belle Fred (C)
Bell & Henry (L)
Bellamy W H (L)
Belle & Belle
Bennet Crystal (C)
Bennett Laura (C)
Berg Liddy
Berger Edgar
Bergere Valerie
Berrett J (L)
Belmont & Fowler
Bevins Alex (C)
Beverly Sisters
Black Ivan (C)
Blair W J
Blanchard Evelyn W
(C)
Bodens The (C)
Boston Billy (P)
Booth Hope
Bowman Chas (C)
Brady & Mahoney
Brown Francis
Brown Raymond
Brown Frank
Brooks The (C)
Buckleys Musical
Burke Jno E (C)
Burns Jack
Burrell Jimmie (C)
Bush Johnny

Cadwell A A (C)
Caden Anna (P)
Cameron Ella
Campbell Jack
Campbell Flo (L)
Carney Don (C)
Carr Maybelle
Carroll, Joe D (P)
Carter Chas B (C)
Case C M (C)
Cass Maurice (C)
Cassidy Eddie (C)
Cell Chas (C)
Chartre Sisters (C)
Chevalier A (L)
Cheshire Will (C)
Cladus & Scarlet
Clarendon Trilix
Clark Marie (C)
Clay Helen
Clawson S H (C)
Clerise Ethel
Cogswell Louise (C)
Coleman Billy
Collins Norma
Collins W D (C)
Colonial Duo
Cooley May (C)
Cooper Geo
Cox Harry (C)
Crawford Pat
Crockford Jessie (S
F)
Crollus Richard P
Cull J (C)
Cunningham Al
Cunningham & Ross
(L)
Dagnue Clara
Dagnue Clara (C)
Dale Beba (C)
Daly Lizzie
Daly Jas H (C)
Daly J A (C)
Daly & Well (C)
Darras Chas (C)
Darrill Trilix (C)
Davis Hal (C)
Dawson Samuel (C)
De Wolf Linton
Deat Blanche (P)
De Balesstier Ani-
mals (C)
Debonair Louis
DeCorcia Ed (C)
DeFelice Carlotta
DeFreid Gordon (SF)
DeKus Frank (C)
Deino Fred (C)
Deming Arthur (C)
Dennis Ada (P)
Dennis Ada (C)
Dermont Arthur (C)
Devos Pasquellina (C)
De Wolfe Linton
Dierick Hros (P)
Doblados Sheep
Dockray Will (C)
Donovan & Arnold
Dorothy Gavin
Dougherty Musical
(C)
Douglas Mahell
Dunbar Billie (C)
DuPars Danceling (C)
Dwyer Nellie (C)
Eagon & Austin (C)
Earl Lolo Lee (C)

Early & Lait (O)
Earle Frank (S F)
Edward Dandy (L)
Edwards & Glenwood
(C)
Elena (C)
Emerson & Summers
(C)
Emmett Eugene
Esau Will
Ethella Virel (C)
Evans Clarence
Excels & Franks (C)
Falls Billy A
Farnum Dick
Fay Eva
Fay Mrs H (C)
Feeley Kirsnon (C)
Feeley Mickey (C)
Fertis M
Fiddler Harry (P)
Finch Leon (C)
Finley Willie (S F)
Fischer J J
Fisher Harry
Fisher Frank
Fitzgibbons Ned
Flanagan & Fuquet
Flower Cora (S F)
Flynn Earl (C)
Folsom Gertrude (C)
Forrester & Lloyd
(C)
Foster & Hughes
Fougere & Emerson
Francellias Great (C)
Francis Chas & Lil-
lan (C)
Freeman Harry J
Frederick Sam (C)
Froman Mr (C)
Fuller Bert (C)
Fuller Gloria
Gage Harry E
Gallager Ed
Garry Lottie (C)
Gartelle Bros
Gassman Josephine
(C)
Gent M (L)
Gibney Marion (C)
Gillman Earl (C)
Giles Lottie (C)
Gillon Lottie (C)
Glose Augusta
Goell J J (C)
Gordon Max (C)
Gordon & Lee (C)
Grade Gustaf
Grady T L (C)
Granville Dorothy
Greene John
Gregory F L (L)
Gregory Frank
Grimm Harry
Gross Wm (C)
Gypsy Girls Ameri-
can (C)
Hall Billy Swede
(C)
Hamilton Frank (C)
Hammerley C H
Harley Jack
Harper Billy
Harris & Troy
Havel O'Brien
Hawkins Jack (C)
Hayes Carrie
Hayes Sully (C)
Hayes Geo Harris
(C)
Healy Agnes (P)
Healy Dan (C)
Henry Dick (C)
Henshaw Ed
Herberts Th
Hewitt Rush (C)
Hill Emma (C)
Hill H P (C)
Hillips & Remington
Hirshorn Anna (C)
Hoch Emil
Hooding Belle (L)
Holland Violet
Holman Dick (SF)
Home Chas
Hood Sam (C)
Hoppe A
Hornbrooks Bronchos
(C)
Hoshi T (C)
Houston Elizabeth
(C)
Howard May (C)
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Huntress (C)
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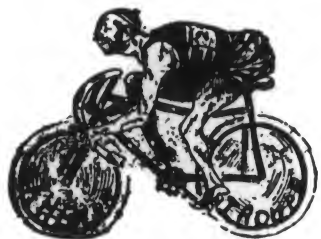
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Jorden Alice
Julian Stephen (C)
Juliance Harry (C)
Junius Theo
Kearns Jack (C)
Keller Fred (C)
Kellerher Maurice (C)
Kelley J H Mrs
Kelsey Sisters
Kelso Louis (C)
Kelton Mrs S (C)
Kenny Bert (C)
Kino
Kirk Ethel (C)
Knauber Carl
Koehler A L
Koverley (C)
Kroneman Evald (C)
Kula Jack A
Kurtz Lizzie (C)
Ladieux Chas (C)
Le Drew Paul
Lambert (L)
Laurent Marie (C)
Lawson & Nanon (C)
Lee Virgie
Lee & Jefferson
Lefferson Linfred A
Lehman L (C)
Leon Ed (C)
Leonard & Ellis (C)
Leonards The
Leroy Jack
Lester & Moore (C)
Levine Edward
Lewis & Lloyd
Lewis Dave
Lewis Harry
Lewis Marie
Lewis Ray
Lighthawk Earle (C)
Lol Donita (C)
Luttringer Al (C)
Lydell & Butterworth (C)
Lynn Twins (C)
Lynn Agnes
Mack Chas (C)
Mack & Mack
Madden Mary
Maitland Mabel
Malie Edward
Mankin (C)
Manley Morris (C)
Manning Sisters
Maragno Chas (C)
Marshall The (C)
Marsh E W (C)
Marshall & King
Mason Four (C)
May Alice
Mayers J (L)
Maynard Dot (C)
Mayo & Jeanette
McAvoy Alice (C)
McCafferty Pat (C)
McCaffrey Hugh (C)
McCann Mr & Mrs (C)
McCowan John J
McCullough Carl (C)
McDonald Chas
McDonald Jas (C)
McGloine Edna (C)
McPherson Walter
Menzel Lillian (P)
Meredit Sisters
Meyer Carl (P)
Millers Juggling (C)
Mills Lillian
Mitchell Abbie
Mitchell Ethel (C)
Monrose Marie (C)
Moore Helen J
Moore Wm F
Morris Bertie (P)
Morton Josephine
Moss Mr (L)
Murphy Edward
Murphy G A (C)
Murphy D Theo (C)
Murray & Mack (C)
Nelson Bert (C)
Newell & Niblo (C)
Newell Shervett Trio
Niblo & Reilly
Nicholas Lew (C)
Nichols Caroline (C)
Nichols Nelson & Nichols
Nolan Geo F
O'Dole Geo & Althea
O'Neil M
O'Neil Jack (C)
Onetta Mile (C)
Opp Joe
Orloff Troupe
Orville Victoria
Osborne Elmer (C)
Otto & West (C)
Owley & Randall
Packard Thad C (C)
Palmer Joe (C)
Patterson Bros
Patterson Flo
Patty Felix
Paul & Kent (C)
Paulus & Long (C)
Pearl Katherine
Perkins E J (C)
Pero & Wilson (C)
Petroff (SF)
Parr Wm F
Phasma (C)
Pierce & Roslyn (C)
Pierston T
Potter Harry (SF)
Potter Billy
Pressley Blanche
Prewett & Melrell (C)
Primrose Anita (C)
Rajah Great (C)
Rauch Frank
Reed G C (C)
Reid Florence (C)
Reiff Geo
Reinhard Wm (C)
Reis Julius
Renne Elsie
Rhodes Mr (C)
Rich Geb F (C)
Riesner & Gore (C)
Rigby Arthur
Ripp Jack (SF)
Roberts Joe
Robinson Alice (C)
Roebeg Edw (C)
Roma Kate
Romaln Julia (C)
Romaine Justus
Romany Opera Co (C)
Rosa Margaret
Rose Clarice (C)
Ross Fred (SF)
Roth T (C)
Russell Phil
Russell Ida (C)
Russell Frank
Ruzinski Maiks (C)
Ryder Mrs G W (P)
Sale Chick (C)
Sanford Walter
Santell Great (C)
Sauter Harry
Saunders Chaik
Saxon Hugh
Schlumm J E
Scott & Wilson (C)
Seafisher E
Solley Mayme (C)
Shack Dancing
Shannon Hazel (C)
Shaw Ed
Shelton W A
Sherman Charlotte (C)
Shield & Root
Shields Great (C)
Shultz One (C)
Slims N (L)
Slack & Thorne
Smedley Geo
Smith Capt Jack
Thomas Billy
Smith Ernest
Smith Tom
Smith Frank P
Smith & Fowler (C)
Spencer Dennis
Springfield Twins
Stanley & Weaver (C)
Startewaut Adele (C)
Startup Harry (C)
Stilman Carl
Stilman Sue
Stumps Musical
Stone Belle (C)
Sturm Ernest
Sullivan J R
Sullivan Francis X (C)
Sullivan Mayme
Sully & Hussey (C)
Suzanne Princess (C)
Syretae Geo (C)
Tanaka Kin (C)
Tannehill Edward (C)
Tannehill Edward W (SF)
Tegge Wm
Temple D (L)
Templeton R (L)
Tezlo (C)
Thomas Billy
Thompson Violet (C)
Tiffany Lora (C)
Troubadours Three
Valmore Louis (C)
Van Hout Jan (C)
Van Ruth (C)
Van Wormer Clara B (SF)
Vaughn Enid (SF)
Venetian Street Musicians (SF)
Walte Willie
Wakefield Willa Hol
Waldo Grace
Walker Harvey
Wallinsley Frank (C)
Walter L E (C)
Ward & Harrington (L)
Warren Chas (C)
Warren Chas
Waters Frank (C)
Watson Geo W
Webb Harry L (C)
Welch Joe
Welch Lew (C)
Wells Richard (C)
Werner Steve (C)
West Benky
West May
Weston Bert (C)
Whelan Lew (C)
Whelan Geo
White Bert (C)
Wiesberg Frank (C)
Wiggins Bert (SF)
Williams Madge
Wills & Collins
Wilson Hallie
Winchester Ed
Winston Ed
Winstons 10-11
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Withro Nancy (C)
Wolf & Zedelia (C)
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Yoff Alva (C)
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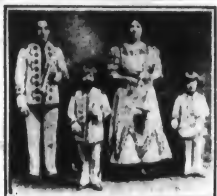
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Bolton's got a reputation that is pretty hard to beat. For if they shouldn't like you they'll pop you with a sent. So we came a "bolting" into Bolton for a Monday matinee. With our nerves and our instruments tuned away up to "G." 'Twas packed with "Clogs" and "aye by gums" and smoke as thick as soup. We say to ourselves, say we, "here's where we loop-the-loop." The Grand's reputation has been dispelled, for we were "one big hit." Hurray for all George Formbyites, for we think Bolton's "it."

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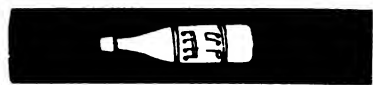
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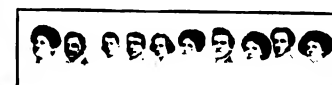


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What the Buffalo and Toronto Critics Say About

ETHEL GREEN'S

NEW SINGLE ACT

Direction, EDW. S. KELLER

BUFFALO "TRUTH"

The real star headliner, the essence of charm, the perpetual delight, is Ethel Green whom we saw in "Dick Whittington" at the Teck a time ago. Miss Green makes her first all-alone appearance in vaudeville this week. The last time she was at Shea's was when she was the passenger in the freight truck which Mr. Gaston rolled across the stage—same as he did last week only with another girl. Miss Green hasn't any occasion to wonder whether she can go it alone after the reception she has been accorded this week. When she sang her songs Monday night—and she has a different gorgeous gown for every song, the audience gave her encore after encore and she bowed and smiled and tried to get away. Even after the letter for the next act was flashed out on each side of the stage the applause continued and the stage manager had to shift the letter back to her act and she sang another and very funny little song dressed as a sort of Buster Brown girl. You've heard soubrettes and prima donnas on that stage at Shea's haven't you? And you've gone away filled with the lush of music. But if you've not heard Ethel Green you've not yet completed the cycle which rounds out a perfect enjoyment. There is a something about this Ethel Green girl which gets to you. She has a cozy sort of voice and she sings with a charm which is all her own; she is not a bewilderingly pretty doll-faced girl, but she is good to look on for there is character and human interest there; and she is chic, winsomely chic; and as she sings song after song you grow to a sense of regret that it is so soon to stop, this wondrously alluring voice; and so you join with the rest of the devotees of this girl and her voice and her personality in applause because there is a fascination creeping in and

about you. You see all the rest of the bill and you laugh at the comedy and enjoy the stunts, but what you carry away from Shea's when all is done is the memory of the singing and the charm of the Ethel Green girl who is making her first all-alone appearance in vaudeville. She is the best single girl star headliner that Shea-goers have seen in a mighty long time before they see her equal.

TORONTO "SATURDAY NIGHT"

Ethel Green is always charming and dainty and clever. She can dance, and she can sing. She is good to look at and good to listen to, and her work never ceases to be refined, in a real sense of that abused word. It is therefore a great pleasure for those who have learned to admire her in such productions as "The Rose of Algeria" and "Dick Whittington," to see her at Shea's this week in a series of tuneful songs and stunning costumes. That she caught the house on every appearance and was brought back again and again, goes without saying, for those who know her and her work. She was the best feature of an unusually strong bill.

BUFFALO "ENQUIRER"

Dainty and pretty Ethel Green, of "Dick Whittington" fame, is a strong feature of the bill and the greeting she received yesterday demonstrated that she is popular with Shea-goers. She sings several of the latest songs with chic and her voice is unusually excellent. Her costumes are dreams which women will recall. This charming woman sang until she was on the verge of weariness, so delighted were those who so enthusiastically appreciated her excellence.

BUFFALO "COURIER"

There's Miss Ethel Green, dainty, charming, sweet, with a voice of wonderful purity, who sings a wonderful variety of songs. She is almost bewildering in her versatility. Miss Green was a vocal feature with the musical comedy, "Dick Whittington," and is no stranger in Buffalo. The audience encored her to the point of exhaustion.

BUFFALO "NEWS"

Ethel Green, billed as having been a feature of "Dick Whittington," sang her way right into the hearts of the large audience at Shea's last night. She is a graceful, charming young woman, who shows exquisite taste in the way of gowns and good, common sense in the selection of songs, the former being exceptionally beautiful and the latter new and catchy.

BUFFALO "EXPRESS"

Ethel Green, last seen here as "Dick Whittington," appears in a series of character songs and is one of the hits of the week's bill. Miss Green's work is varied and clever and her personality adds much to her songs.

BUFFALO "COMMERCIAL"

Ethel Green had one of the most pleasing numbers on the bill. She was encored again and again. Her songs are clever and she sings them exceedingly well. Her charming personality adds considerably to the songs she sings.

BUFFALO "TIMES"

Dainty Ethel Green, late of "Dick Whittington," is as charming as ever. Her versatility adds greatly to her success. Her songs were pleasing and she answered many encores. Her gowns are elaborate in every detail.

TORONTO "TELEGRAM"

The bill presented at Shea's new theatre before a crowded house last night was uniformly good. But it was Ethel Green, introduced as the "late feature of 'Dick Whittington,'" who set the audience on edge and kept them there, responding to repeated encores. What did she do? Well, she sang songs and looked nice, and the songs were not of the cold storage kind.

TORONTO "MAIL AND EMPIRE"

When Miss Ethel Green appeared here last season in "The Rose of Algeria" and "Dick Whittington," she established herself at once as a favorite, both on account of her charm and her ability as a comedienne. She emphasized the good impression by her work at Shea's Theatre yesterday. Miss Green has a light soprano voice, and she shows great cleverness in her use of it. She has five songs which are all new, and she brings out every point in them with a demure grace and a sureness which few vaudeville singers possess.

TORONTO "DAILY STAR"

(August 9, 1910)

ETHEL GREEN IS A HIT AT SHEA'S

Sings Five Songs and Has a New Kelly Ditty that Catches Audience

Ethel Green, dainty and demure, was the hit of the bill at Shea's last night, though she doesn't happen to be the headliner. Torontonians remember her as the most delightful feature of "The Rose of Algeria" and "Dick Whittington" last season, and she was warmly welcomed when she tripped out on Shea's stage yesterday. She sang five songs in her own pleasing and peculiar style, and her new "Kelly" ditty made a great hit with the gods. Incidentally, little Miss Green wears some swell gowns.



Spokane "Chronicle," July 4.
IS CLEVER COMEDIENNE.

An act similar to that of the famous little comedienne, Alice Lloyd, is presented by Miss Josie Heather. Miss Heather has a charming personality, songs that are new and refreshing, and a series of pretty gowns and costumes, all of which combine to make her number an exceptionally clever one.

Chic! Charming!! Captivating!!!

JOSIE HEATHER

Enormous Success on Orpheum Circuit
NEXT WEEK (August 21), Orpheum, SALT LAKE CITY

Seattle "Post-Intelligencer," July 12.
NEW SINGING COMEDIENNE.

A new interest in the English music halls was inspired by the appearance of a singing comedienne, Josie Heather, who is dainty and good-looking, and is possessed of that intangible something called "personality," which she crowds over the footlights successfully. She made, to all appearances, as much of a hit with the opening audience as did Lily Lena, and has a decided advantage in the matter of looks over Miss Lena. She made four changes in costume during her act.

Seattle "Daily Times," July 12.

One of the hits of the bill is little Josie Heather, a dainty English comedienne, who has a pair of bewitching eyes, a most engaging and charming manner, and a repertoire of songs that would be hard to beat for this kind of work. Josie is as graceful as a lily and very pretty.

CUSTOMS OF THE International Music-Hall-Managers' Association (R. U.) IN ENGAGEMENTS WITH ARTISTS

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The amount of the conventional penalty is always in proportion to the total amount of the salary.

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In case of an engagement by wire, the telegrams serving as authentic documents have to contain besides the length of time of the engagement and the amount of the salary, the word "Verbandsvertrag" (Managers' Union Contract or Red Seal Contract), which means that the engagement is based on the conditions of the Red Seal Contract printed in black, and that the penalty is fixed to the amount of the salary.

When special conditions are requested, they have to be mentioned in the telegram. Without special conditions the salary is understood to be less the percentage prescribed in the contract. Any other deduction or the omission of the percentage has to be stipulated expressly.

INTERNATIONAL MUSIC-HALL-MANAGERS' ASSOCIATION

(Signed) LEO BARTUSCHEK, President

Berlin, Aug. 1, 1910.

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